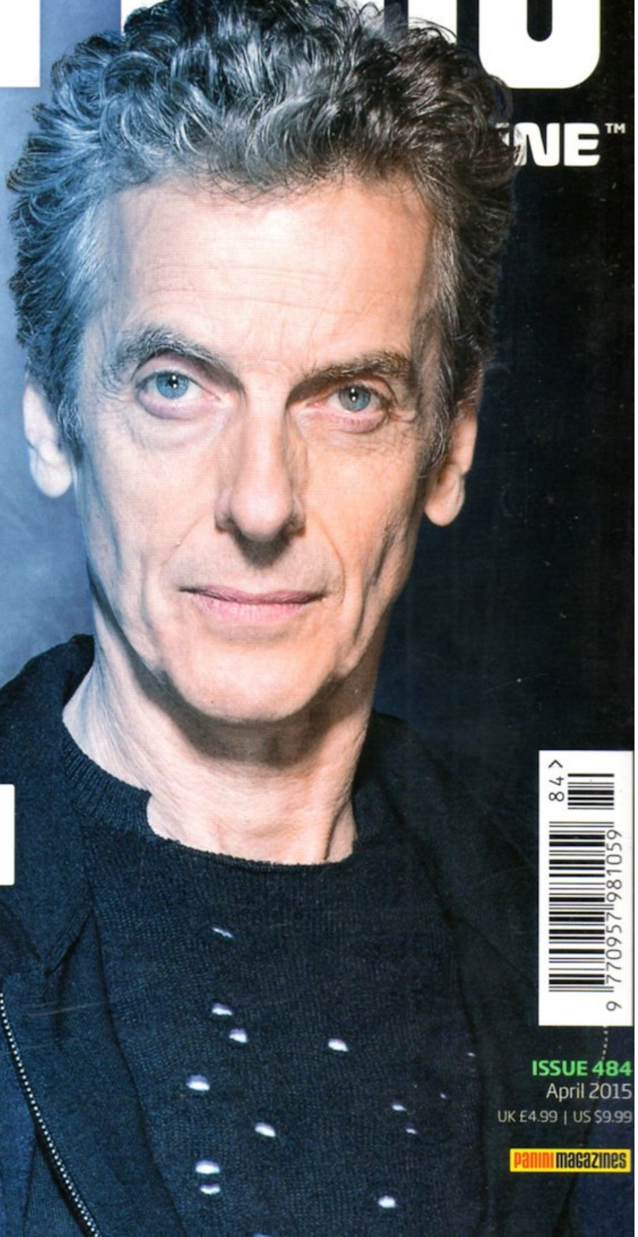
BBC

PAUL McGANN on why he's taken his cue from Peter Capaldi for the Eighth Doctor's new audio series!

DOCTOR WHO

NE™

THE **OFFICIAL MAGAZINE** OF THE BBC TELEVISION SERIES!



STEVEN MOFFAT INTERVIEWED

WHAT NEXT FOR THE TWELFTH DOCTOR?

"We're not bringing him back exactly the same as we left him..."

ISSUE 484
April 2015
UK £4.99 | US $9.99
Panini magazines

INVESTIGATION!

THE TIME MONSTER

Discover the true fate of Atlantis!

INTERVIEW!

BONNIE LANGFORD

"I thought doing Doctor Who would be hilarious!"

SUBSCRIBE &

RVES The legendary Blue Peter
als all about his time in th
OR W
SION SERIES!
ing
ger!
BBC
PAUL McGANN on why he's taken his cue from Peter Capaldi for the Eighth Doctor's new audio series!
DOCTOR WHO
NE™
THE OFFICIAL MAGAZINE OF THE BBC TELEVISION SERIES!
STEVEN MOFFAT INTERVIEWED
WHAT NEXT FOR THE TWELFTH DOCTOR?
"We're not bringing him back exactly the same as we left him..."
ISSUE 484
April 2015
UK £4.99 | US $9.99
Panini magazines
INVESTIGATION!
THE TIME MONSTER
Discover the true fate of Atlantis!
INTERVIEW!
BONNIE LANGFORD
"I thought doing Doctor Who would be hilarious!"
MA
crip
OF T

SAVE!

RCO POLO We uncover the original
notes on the long-lost classic adventure!
TOR WHO
BBC TELEVISION SERIES!
GAZINE™
RE YOU
RED YET?
"My kids would love it to be even *more* scary!"
PAUL WILMSHURST, director of *Mummy on the Orient Express*, on the making of a modern classic!

SAVE OVER £20!

13 ISSUES FOR ONLY £44*

- RECEIVE EACH ISSUE ON THE DAY OF PUBLICATION!
- EVERY ISSUE DELIVERED DIRECTLY TO YOUR DOOR!
- AVOID ANY PRICE RISES DURING THE YEAR!
- MAKE MASSIVE SAVINGS!

CALL 0844 543 0058

EMAIL drwho@subscription.co.uk

or SUBSCRIBE ONLINE at
www.subscription.co.uk/drwho/dw84
(REGULAR ISSUES ONLY)
www.subscription.co.uk/drwhospec/ds84
(REGULAR ISSUES AND SPECIALS)

TERMS AND CONDITIONS: *Offer valid in the UK only on Direct Debit subscriptions. Minimum subscription term is one year. Offer valid from 5 March to 1 April 2015. Annual subscription usually £60 (regular issues only), or £68 (regular issues plus Specials). For annual subscriptions please visit *www.subscription.co.uk/drwho*. UK Bar Rate: **DWM** £65.00, **DWM** plus **DWM** Specials £83.00. Ireland Bar Rate: **DWM** £80.00, **DWM** plus **DWM** Specials £95.00. Rest of World Bar Rate: **DWM** £80.00-£100.00, **DWM** plus **DWM** Specials £95.00-£120.00. The subscriptions hotline is open Mon-Fri 8:30am-9pm and Sat 10am-4pm. Calls from a BT landline will cost no more than 5p per minute, mobile tariffs may vary. Ask the bill payer's permission first.

PULL TO OPEN
64

INTERVIEWS

12 **STEVEN MOFFAT**
48 **BONNIE LANGFORD**

FEATURES

22 **LOVING THE ALIEN**
26 **DARK EYES 4**
56 **THE HISTORIC JOURNEY OF MARCO POLO** Part 2

REGULARS

6 **STEVEN MOFFAT**
7 **GALLIFREY GUARDIAN**
9 **BEYOND THE TARDIS**
10 **GALAXY FORUM**
31 **COMIC STRIP**
Space Invaders! Part 1
43 **RELATIVE DIMENSIONS**
44 **THE TIME TEAM**
Torchwood: Children of Earth
64 **THE FACT OF FICTION**
The Time Monster
74 **THE DWM REVIEW**
76 **COMING SOON**
80 **COMPETITIONS**
81 **CROSSWORD**
82 **WOTCHA!**

THE FORGOTTEN
space helmet for a cow
WIN!
DOCTOR WHO
CORPSE MARKER
DOCTOR WHO
AND THE DEADLY ASSASSIN
80
DOCTOR WHO
DARK EYES 4

EDITOR TOM SPILSBURY **ASSISTANT EDITOR** PETER WARE **ART EDITOR** RICHARD ATKINSON
EDITORIAL ASSISTANTS MARK WRIGHT, NICHOLAS PEGG **ASSISTANT DESIGNER** PAUL VYSE

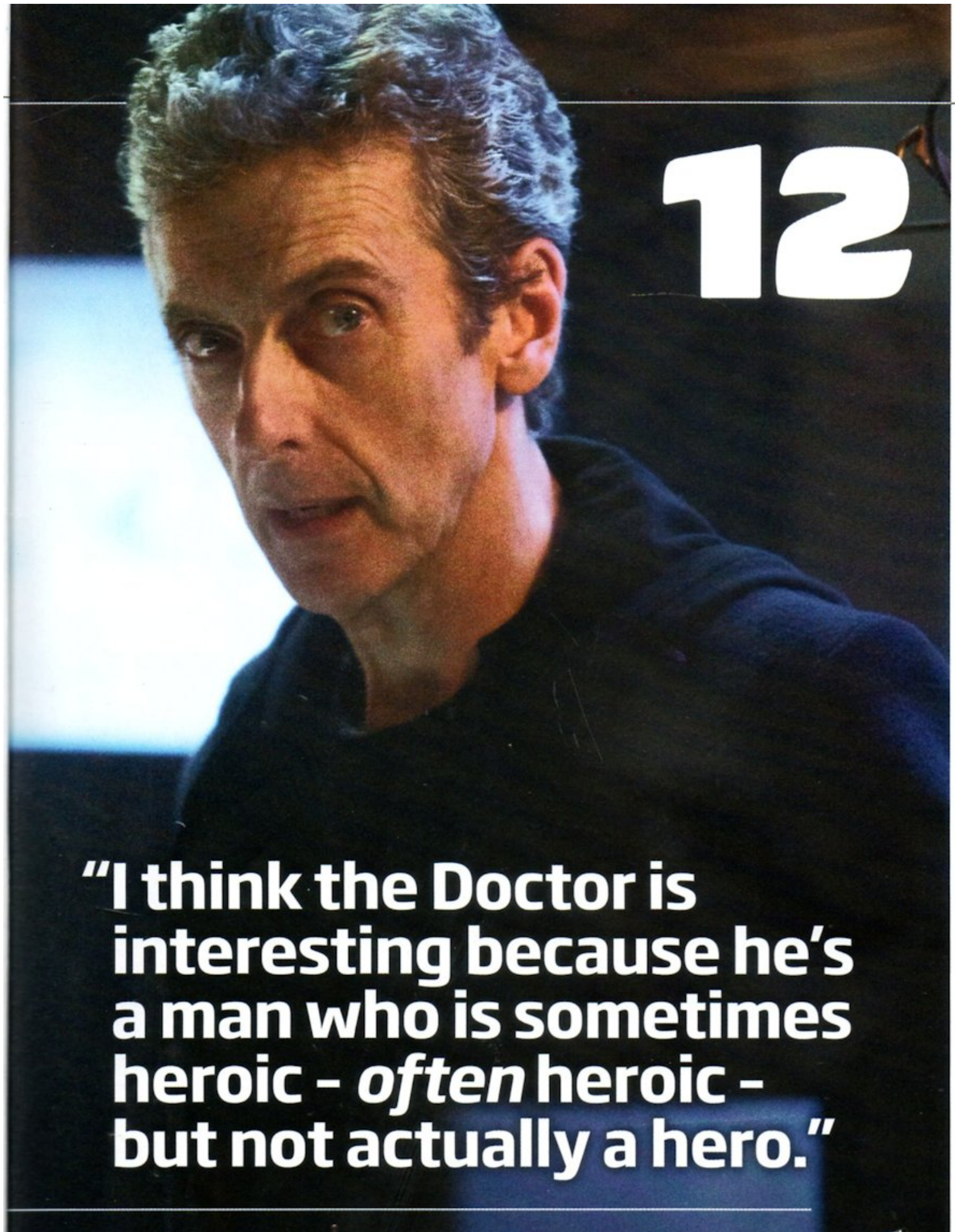
PANINI UK LTD Managing Director MIKE RIDDELL, Managing Editor ALAN O'KEEFE, Head of Production MARK IRVINE, Production Assistant JEZ METEYARD, Circulation & Trade Marketing Controller REBECCA SMITH, Head of Marketing JESS TADMOR, Marketing Executive JESS BELL

BBC WORLDWIDE, UK PUBLISHING Director of UK Publishing NICHOLAS BRETT, Head of UK Publishing CHRIS KERWIN,
UK Publishing Co-ordinator EVA ABRAMIK UK.Publishing@bbc.com www.bbcworldwide.com/uk--anz/ukpublishing.aspx

Thanks this issue to: John Ainsworth, Chris Allen, Ian Atkins, Alan Barnes, Ken Bentley, Richard Bignell, Lee Binding, Lisa Bowerman, Nicholas Briggs, Kate Bush, Peter Capaldi, Jenna Coleman, Gavin Collinson, Paul Condon, Sorcha Cusack, Sandra Cosfeld, Michael Cregan, Stuart Crouch, Russell T Davies, Albert DePetrillo, John Dorney, Barnaby Edwards, Matt Evenden, Nigel Fairs, Matt Fitton, James Goss, Scott Gray, Matt Guenigault, Simon Guerrier, Toby Hadoke, Jason Haigh-Ellery, Derek Handley, Marcus Hearn, Clayton Hickman, Chris Hicks, Will Howells, Waris Hussein, Chris Johnson, Moray Laing, Bonnie Langford, Alex Macqueen, Paul McGann, Christine McLean-Thorne, Ceri Mears, Brian Minchin, Steven Moffat, Jonathan Morris, Matt Nicholls, Emma Price, Justin Richards, David Richardson, Gareth Roberts, Steve Roberts, Edward Russell, Gary Russell, Jim Sangster, David Sibley, Michael Stevens, Ed Stradling, Nicola Walker, BBC Wales, BBC Worldwide and bbc.co.uk

Like our page at: www.facebook.com/doctorwhomagazine EMAIL: dwm@panini.co.uk WEBSITE: www.doctorwhomagazine.com
Follow us at: www.twitter.com/dwmtweets

Advertising Madison Bell **Telephone** 0207 389 0859 **Email** jack.daly@madisonbell.com **Subscriptions** See page 2



> **“I think the Doctor is interesting because he’s a man who is sometimes heroic – *often* heroic – but not actually a hero.”**

LETTER FROM THE EDITOR

Is the Doctor a hero? What makes someone a hero anyway? We’ll casually talk about the Doctor as ‘our hero’ in the pages of **DWM** – and he’s certainly that, in the sense that most of us have looked up to him since we were children – but what does that actually *mean?* What are the criteria for being a hero? Being strong? Being smooth? Being handy in a fist-fight, and always getting the girl? I’m not sure the Doctor really scores highly on any of those things.

When I interviewed Steven Moffat for **DWM** recently (see page 12), we chatted about some of these questions, and I was surprised by some of the conclusions we reached. Now, Steven is a huge fan of the Doctor, obviously, but he’s also a fan or another great fictional British hero: James Bond. I must admit that I’ve never quite seen the appeal of 007. (Sorry, Steven.) Granted, Bond is pretty cool in his own way, but that’s part of the problem. He *knows* he’s cool. And knowing that you’re cool, is *not* cool.

When James Bond says something funny, it’s usually because he’s deliberately *trying* to be amusing. When the Doctor says something funny, it’s more likely that he’s completely oblivious to the fact that he’s putting his foot in it. He’s less Mr Bond and more Mr Bean.

That’s not to say that the Doctor hasn’t got an ego. Let’s face it, he doesn’t like to be in a room with anyone who might take the attention away from him. To put it another way, he’s a great big show-off – which is surely one of the main reasons why he likes to keep the company of humans on his travels. In his own words in *The Impossible Astronaut*: “I’m being extremely clever up here, and there’s no-one to stand around looking impressed! What’s the point in having you all?”

But the main reason I think we all fall in love with the Doctor when we’re young, is because he’s one of *us*. The biggest child of all. He looks at the universe with the same sense of wonder as a newborn.

So why do we love the Doctor? I think it’s because he’s someone we can aspire to. We kind of know, deep down, that we won’t ever get to be as devilishly handsome or as debonair as James Bond. But if we keep our eyes open and our mouth shut, if we try to be all nervous and rubbish and a bit shaky, if we can just manage to scrape 51% in our exams *at the second attempt*, then maybe – just maybe – we could get to be as heroic as the Doctor.

Tom

Doctor Who Magazine™ Issue 484 Published March 2015 by Panini UK Ltd. Office of publication: Panini UK Ltd, Brockbourne House, 77 Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS. Published every four weeks. All *Doctor Who* material is
© BBCtv 2014. BBC logo © BBC 1996. *Doctor Who* logo © BBC 2009. Dalek image © BBC/Terry Nation 1963. Cyberman image © BBC/Kit Pedler/Gerry Davis 1966. K9 image © BBC/Bob Baker/Dave Martin 1977. Licensed by BBC Worldwide Limited. All other material is © Panini UK Ltd unless otherwise indicated. No similarity between any of the fictional names, characters persons and/or institutions herein with those of any living or dead persons or institutions is intended and any such similarity is purely coincidental. Nothing may be reproduced by any means in whole or part without the written permission of the publishers. This periodical may not be sold, except by authorised dealers, and is sold subject to the condition that it shall not be sold or distributed with any part of its cover or markings removed, nor in a mutilated condition. All letters sent to this magazine will be considered for publication, but the publishers cannot be held responsible for unsolicited manuscripts, photographs or artwork. No mythical creatures were harmed in the preparation of this magazine.
Newstrade distribution: Marketforce (UK) Ltd 020 3148 3333. ISSN 0957-9818

MIX Paper FSC FSC® C010219

STEVEN MOFFAT

Answering the burning questions posed by **DWM** readers – it's the man in charge of *Doctor Who*!

"Like any Doctor Who fan, I was always making up stories."

DAN JACOBS asks: Have there been any *Doctor Who* fantasies from your childhood that have made it into the show now you're the man in charge?
I think being the man in charge *was* the fantasy, and I'm still slightly surprised that one worked out. Particularly as I was having that fantasy in the same town that little David Tennant was fantasising about being the Doctor. The town, by the way, was Paisley, near Glasgow, if you want to pop along and make a wish. I don't think there's a well, or a magic pixie or anything, but the magic does seem to work. And of course – like any *Doctor Who* fan – I was always making up stories. Have any of them made it in? Well, there was one where the Doctor stumbled across his own grave! Which turned out to be Stonehenge. So, erm, slightly done that one twice – in *The Pandorica Opens* and *The Name of the Doctor*. And actually, I really like those ones, so maybe I was smart when I was a kid (where did it all go?).

More recently (and here I'm extending childhood into my twenties, but who doesn't?), I came up with another story I got very animated about. In blind panic, the BBC shut down *Doctor Who* for 16 years, in the hope it would go away. Many years later, I was at the very first meeting for potential Big Finish writers (well, they *said* it was the first – it was probably the Dregs and Strays Follow-Up) and I remember, quite clearly, thinking the whole enterprise was doomed, saying so, and leaving early. Big Finish went on to be a vastly successful, award-winning powerhouse of *Doctor Who*, and I'm still trying to get all the egg off my face. When I realised I was crashingly wrong about the whole thing (it's *such* a familiar feeling), I started wondering if I could pitch a story to them. Probably in disguise, with an enormous hat and a clever accent. And I remembered my old idea, adapted it a bit, and was just about to pop round to my local False Beard shop, when the BBC, panicking again, commissioned *Coupling*, a comedy which kept me occupied for several years.

The other day, fiddling around with various ideas for Episode 11 of the new series, and not liking any of them, I again remembered my long-abandoned story. Dusted it off, spruced it up, changed it completely, liked it... and in a few hours time, at long last, I'll sit down and start writing it.

(I type these words in Switzerland. Shortly I'll be getting on a plane to fly home. What could possibly go wrong? Fear flickers across the showrunner's face, like the shadow of a hawk's wing.)

OLLY KAY asks: Why did we not see how or where the Twelfth Doctor got his costume? Will we ever see where it came from?
Well I assume – I *assume*, it's not confirmed on telly, so it doesn't count – that he just picked it up in the TARDIS wardrobe; an occasionally fabulous room, previously seen in *The Twin Dilemma*, *Time and the Rani* and *The Christmas Invasion*. Obviously this is where the Fourth, Fifth (kind of), Sixth, Seventh, and Tenth Doctors found their clothes, so it's not without precedent. Coincidentally, numbers Three, Eight, and Eleven all decked themselves out in hospitals – but they're doctors, so it makes a kind of sense. Where Number Nine found his outfit remains a mystery, the War Doctor got his leather jacket off one of the Sisterhood of Karn who was secretly a biker, and as for Doctor Two... well, his clothes regenerated with him! No, it's true, he just woke up in a new outfit. And stop for a moment, really think about that. No-one's properly worried about this, except me. I've lain awake at night, I've fretted. The First Doctor's clothes regenerated into the Second Doctor's clothes. *What does that mean?!* I regret to inform you there is only one possible explanation – throughout his first two incarnations the Doctor's clothes were an organic extension of himself: strategically placed flesh flaps, with the appearance of coloured fabric. This, and only this, can explain their regenerating abilities. Deal with this, fandom – *throughout the 1960s, Doctor Who was naked!!*

Oh, but the horror doesn't end there. The freshly regenerated Third Doctor arrived on Earth and collapsed. Next thing we saw, he was waking up in bed in a night shirt. Oh, dear Lord, what savagery did we miss? The nurses must have wondered why this strange man screamed in pain as they cut his clothes from him...

Lethbridge-Stewart. He's got Kate's back.

FINLAY WORRALLO asks: You can never remember seeing a Silent. But if you *heard* a Silent (sneaking around your house or something), would you remember that?
The answer is available to you in *Day of the Moon*. The Doctor is asked how long the Silents have been with us, and he replies...

JEFFREY ALLEY asks: Do you have any plans in store for the Cyber-Brigadier? Or will he just be left in limbo, protecting Kate wherever she goes?
Oh God, can you imagine. It's the spin-off: "My Dad's A Cyberman!"

KATE: Dad, please don't sit in my office.

CYBERBRIG: Just sorting out a few things for you...

KATE: Really, we're fine.

CYBERBRIG: You've got far too many people. All you need is a Sergeant, maybe an occasional Captain, and a nice family car for you all to drive around in. Keeps the Earth perfectly safe!

KATE: It's changed days, Dad.

CYBERBRIG: And why don't have a big sign outside – UNIT HQ, with your name on it? Does you good to see your name on a big sign.

KATE: Well, we are supposed to be a top secret organisation...

CYBERBRIG: Yes, yes – you put 'Top Secret' on the sign. Have I taught you *nothing* about security?! And for goodness' sake, why do you have all these women about the place? How much tea do you need?

KATE: They're scientists.

CYBERBRIG: Scientists?! Have we been infiltrated? Evacuate the building, I'll lure them into a nuclear reactor.

KATE: They work here.

CYBERBRIG: They what?! You only need *one* scientist, Kate. A funny one, with silly clothes, that's the ticket. Give him a tiny little office and a table, he'll be perfectly happy.

KATE: *I'm* a scientist. Science leads, that's what you taught me.

CYBERBRIG: Exactly! Science leads! But only if you let it. Round them all up, put them in booths, waterboard any trouble-makers –

KATE: Dad, you're getting excited again! Your moustache has slipped.

CYBERBRIG: Oh, no, has it? It's this face, it's a bit slippery – like all aliens. I say, Kate – do you think people know my moustache isn't real?

KATE: I think they always did.

If you have a question you'd like Steven to answer, email us at *dwm@panini.co.uk* with 'Ask Steven' in the subject line. DWM

ALL THE LATEST OFFICIAL NEWS FROM EVERY CORNER OF THE DOCTOR WHO UNIVERSE...

GALLIFREY GUARDIAN

Missy returns!

Kelly Hunter as the Shadow Architect in *The Stolen Earth*.

Clare Higgins as Ohila in *The Night of the Doctor*.

Jaye Griffiths in *Doctors*.

The Doctor's arch-enemy, the Master (*aka* 'Missy'), is set to return in the opening two-part story of the next series of *Doctor Who*. The news was confirmed by actress Michelle Gomez via an online video (see page 11).

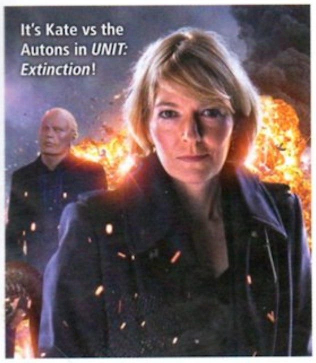
Speaking in Cardiff, Michelle said: "Things have been a little beige since I left Missy behind, so I'm delighted to be putting my lippie back on. I'm positively dying to see the Doctor again!"

Head writer and executive producer Steven Moffat added, "Everybody hide – Michelle Gomez as Missy was an instant hit last year, so she's straight back to plague the Doctor and Clara in the series opener. But what brings her back into their lives is the last thing they'd expect..."

The two-part story is written by **Steven Moffat** and forms the second recording block of the new series, with the individual titles *The Magician's Apprentice* and *The Witch's Familiar*. The producer is **Peter Bennett** and the director is **Hettie Macdonald**, whose previous directing credit on *Doctor Who* was the highly acclaimed 2007 Tenth Doctor episode *Blink*. Some scenes for the new story were recorded on the island of Tenerife during February.

Other cast members confirmed for the story are **Jemma Redgrave**, once again playing Kate Lethbridge-Stewart; **Kelly Hunter**, who returns to *Doctor Who* having played the Shadow Architect in 2008's *The Stolen Earth*; **Clare Higgins**, who also makes a *Doctor Who* return, having played Ohila in the 2013 mini-episode *The Night of the Doctor*; **Jaye Griffiths**; **Daniel Hoffmann-Gill**; **Jami Reid-Quarrell**; **Aaron Neil**; **India Ria Amarteifio**; **Joey Price**; **Dasharn Anderson**; **Harki Bhambra**; and **Demi Papaminas**.

The new series of *Doctor Who*, starring Peter Capaldi as the Doctor and Jenna Coleman as Clara Oswald, launches on BBC One and around the world in the autumn.


It's Kate vs the Autons in *UNIT: Extinction*!

New UNIT series on audio

Kate Lethbridge-Stewart (Jemma Redgrave) and her UNIT team will be starring in a brand new series of audio dramas from Big Finish Productions.

"We're thrilled that Jemma is on board for our brand new UNIT adventures," says series producer David Richardson. "*UNIT: Extinction* will showcase all the excitement, drama and wit that viewers of *Doctor Who* love.

"Having worked with the greatly missed Nicholas Courtney, and his magnificent portrayal of Brigadier Letbridge-Stewart, since the early days of Big Finish, it's wonderful to see the return of UNIT under the command of the Brig's daughter," says executive producer Jason Haigh-Ellery. "We are all very excited about bringing UNIT back to Big Finish with the next generation, and look forward immensely to working with Jemma again."

"I'm really excited to hear Jemma and her team battling to save the Earth," adds executive producer Nicholas Briggs. "They've been such an important part of the many exciting things to come out of the *Doctor Who* TV series in recent years."

Further cast members for *UNIT: Extinction* will be revealed later in the year. This first box set release comprises four hours of adventure, in which Kate and her team confront an alien invasion by the Nestene Consciousness and its army of plastic Autons.

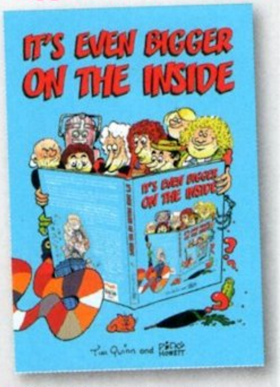
UNIT: Extinction will be released in November 2015, and is available to pre-order from *www.bigfinish.com*

Three additional box sets will be available at six-monthly intervals.

Desert Island Discs

A long-lost interview with First Doctor William Hartnell has been recovered in part, by the BBC. Hartnell was interviewed by Roy Plomley for an edition of the radio programme *Desert Island Discs*, transmitted on 23 August 1965. A 16-minute section has been recovered and can be heard for free at *tinyurl.com/BillyIsland* by UK-based listeners. For more on this story, see *Wotcha!* on page 82.

Bigger on the Inside



It's Even Bigger on the Inside, a new collection of *Doctor Who* cartoons by Tim Quinn and Dicky Howett, has been released by Miwk, priced £24.99. For over a decade Tim and Dicky provided a regular cartoon strip, *Doctor Who?*, for **DWM**. For the first time all their cartoons are collected together, with strips from Specials, Annuals and Yearbooks, as well as their two previously published books *It's Bigger on the Inside* and *The Doctor Who Fun Book*.

Each strip has been lovingly restored and, where possible, scanned from the original artwork to present them, many in full colour, as never before. Miwk Publishing will be donating £1 for every copy sold to Giggle Doctors – Theodora Children's Trust. See *www.miwkpublishing.com* for further details.

Doctor & Dalek app

The BBC's *The Doctor and the Dalek* game is now available for tablets. There are also four new levels across all platforms. The game is available free in the UK on the CBBC website and from Google Play, Apple and Amazon app stores. Voiced by Peter Capaldi, *The Doctor and the Dalek* is written by Phil Ford.

The Seventh Doctor and Mel ride again!

Sylvester McCoy's Seventh Doctor and Bonnie Langford's Mel are set to be reunited on audio in July 2015, nine years since they recorded their last Big Finish story together, *Red*, in 2006.

"Why has it taken so long for us to get these two characters back together?" asks executive producer Nicholas Briggs. "It's simply been circumstance. Bonnie was working on Broadway for a while, and then when she came back we paired her with Sixth Doctor Colin Baker for some stories. But now the Seventh Doctor and Mel are back in the TARDIS, and it's glorious. Bonnie is so lovely to work with, so good, such fun and so professional, and we hope this is the start of many more tales with this team."

Their first story is *We Are the Daleks*, written by Jonathan Morris. "After the 200th release, we're entering a new era," says script editor Alan Barnes. "A lot of ongoing storylines have come to a natural conclusion, so we wanted to make each of the next year or so's worth of trilogies a clear jumping-on point for new listeners.

"When it came to the Seventh Doctor and Mel, I found myself wondering what sort of Dalek story we might have seen in 1987. It occurred to me that *Remembrance of the Daleks*, made in 1988, was partly a nostalgia piece set 25 years in the past… but that more than 25 years have passed since *Remembrance*, so it'd be interesting to make a not dissimilar piece now, in 2015, with the Daleks in London of around about 25 years ago – the London of 1987, with a Big Bang in the City, and strange modern towers in Docklands… and a slicked-back Doctor wearing red braces!"

From left to right: Dan Starkey, Sylvester McCoy and Bonnie Langford.

August brings *The Warehouse*, by *Doctor Who* special effects guru Mike Tucker.

"Mike has returned to Big Finish to contribute the second story," says Alan, "which is a future-set satire on the present-day, set in and around a giant parcel delivery facility in space. What horrors might it be delivering…?"

The trilogy ends in September with *Terror of the Sontarans*, and its writer is a name well known to *Doctor Who* fans…

"Commander Strax himself, actor Dan Starkey, has teamed up with John Dorney to write *Terror of the Sontarans*, a fast-paced sci-fi thriller set on an alien world, with both the Sontarans and the Doctor facing a terrifying alien force," says Alan.

"Season 24 is a specific 'flavour' of *Who*," explains Dan. "I rewatched some stories I hadn't seen since first broadcast. The Season 24 setting allowed me to invent some larger-than-life characters to offset the brutality of the Sontarans.

"Having acted in a lot of audio drama, I was conscious of writing something that would give the actors something fun to play and the sound designer interesting atmospheres to evoke. Recording was great fun and I'm really looking forward to hearing the finished piece."

Culshaw on the Ark in Space

Impressionist and comedian Jon Culshaw will read *Doctor Who and the Ark in Space*, a new talking book of Ian Marter's Target novelisation based on the 1975 Fourth Doctor adventure.

Michael Stevens, Commissioning Editor for BBC Audio tells **DWM**, "Jon is of course famous for his uncannily accurate impression of Tom Baker as the Doctor, and so he'll be bringing his aptitude for the Doctor to book! Jon is also a keen fan of the programme himself, and has been delighted to immerse himself in the adventure on Terra Nova, as Nerva Beacon is renamed in the book." The audiobook is due for CD and download release in September 2015.

Jon Culshaw and friend prepare to read *The Ark in Space*.

© NEIL GARDNER

Before that, in May, Richard Franklin reads Mark Gatiss' Third Doctor novel *The Last of the Gadarene*, whilst Lalla Ward will read James Goss' brand new novelisation of Fourth Doctor TV serial *City of Death*. In June, Peter Purves will read the First Doctor novelisation *The Massacre* by John Lucarotti.

June will also see the publication of *The Nest Cottage Chronicles* (CD only). This is a complete collection of 15 full-cast audio adventures for the Fourth Doctor, all written by Paul Magrs. Over the course of three story arcs – *Hornets' Nest*, *Demon Quest* and *Serpent Crest* – the Doctor faces danger and adversity with the aid of his friends Mrs Wibbsey (played by Susan Jameson) and Mike Yates (played by Richard Franklin). These 15 adventures marked Tom Baker's first return to the role of the Doctor in nearly two decades, and were a precursor to his subsequent appearances in many Big Finish audio adventures. This 16-disc set collects all of the stories together for the first time, and will also boast a number of bonus features, including outtakes from the studio recordings, audio trailers, and a previously unreleased 25-minute interview with Tom Baker.

LEGO Doctor

The LEGO Group has announced a LEGO *Doctor Who* set. The concept for a *Doctor Who* set came from the LEGO Ideas website, on which people can submit ideas for a set and vote for their favourite idea to be produced.

The concept came from *Doctor Who* fan Andrew Clark, whose winning design featured a range of Doctors, companions and monsters from the history of the show, but the exact contents of the finished set have yet to be revealed.

Emma Owen, UK spokesperson for LEGO Ideas commented: "After receiving over 10,000 votes from the online community and having gone through rigorous toy testing from our expert panel, the set is on track to be on shelves later this year. The final set design, pricing and availability are being worked out as we speak, so watch this space for the final details!"

BEYOND THE TARDIS

In time, in space... in another place! Just what have the cast and crew of *Doctor Who* been up to recently...?

COMPILED BY **DOMINIC MAY**

Eccleston's Fortitude

■ **Christopher Eccleston** was a reader at Westminster Central Hall's Holocaust Memorial Day service on 27 January alongside **John Hurt**, **Keeley Hawes** and **Sarah Lancashire**. This followed a *One Show* appearance promoting the Sky Atlantic series *Fortitude*, which also includes **Chipo Chung**, **Sir Michael Gambon** and **Jessica Raine** amongst the cast, and with episodes directed by **Hettie MacDonald** and **Nick Hurran**.

Christopher Eccleston feels the cold in Sky Atlantic's *Fortitude*.

Capaldi's Good

■ **Peter Capaldi**, who has become a patron of the children's cancer charity It's Good 2 Give, had a portrait displayed for view during February at the not-for-profit members' club The House of St Barnabas in London's Soho, benefitting the homeless and vulnerable. Meanwhile, *Deep Breath* has become iPlayer's 10th most requested 2014 programme (2,804,500 requests) with *Sherlock*'s *The Empty Hearse* in top spot (4,186,900) and its other two Series Three episodes fifth and sixth. **Steven Moffat** and **Mark Gatiss** said, "We always knew he'd survive jumping off that building, but we never thought he'd fly so high."

On the Red Carpet

■ Among the stars attending the 2015 BAFTA ceremony at the Royal Opera House in London on 8 February were **Jenna Coleman**, **Mark Gatiss** and **Dougray Scott**. Also present was **Gugu Mbatha-Raw**, who was nominated for the Rising Star award. Five days later, Jenna and her boyfriend Richard Madden attended the film premiere of *Cinderella* at the 65th Berlinale International Film Festival in Berlin.

Jenna Coleman at the BAFTAs.

© REX

Jester Minute

■ The charity Comic Relief has featured **David Tennant** in its promotion of the 'Make Your Face Funny for Money' campaign. *Comic Relief* will air on 13 March, including an appearance from **Catherine Tate.** Catherine returned to the stage in *Assassins* at London's Menier Chocolate Factory for its final two weeks, which complete on 7 March. David competed on Radio 4's *Just a Minute* on 9 February, hosted by **Nicholas Parsons**, and became the first débutant to achieve 60 seconds without interruption. David's second appearance on *Just a Minute* airs in March.

David Tennant puckers up for *Comic Relief*!

Doc Five Meets Rose

■ **Peter Davison** plays Herbie in the Styne/Sondheim musical *Gypsy*, which stars **Imelda Staunton** as Gypsy Rose Lee, running at London's Savoy Theatre from 28 March to 18 July. **Arthur Darvill** performed in the short play *Pointless Anger, Righteous Ire* as part of *This Comedian* at London's Duchess Theatre on 26 January. *Harvey*, featuring **Ingrid Oliver** as Myrtle Mae Simmons opposite **Maureen Lipman**, transfers to London's Theatre Royal Haymarket from 17 March to 2 May. **Shaun Dingwall**, who was *Silent Witness*' Adam Lansley on 26-27 January, lately played the Agent in *Death of a Comedian at* Belfast's Lyric Theatre. **Brian Blessed** withdrew from his Guildford *King Lear* production in late January on doctor's advice after collapsing on stage on 19 January.

Vastra's Critical

■ Sky 1's 13-part real-time medical drama *Critical* arrived on 24 February, featuring **Neve McIntosh** as Nurse Consultant Nicola Hicklin. The cast also includes **Claire Skinner** and **Paul Bazely**, both from *The Doctor, the Widow and the Wardrobe*. McIntosh plays Detective Dalton in the forthcoming thriller *Social Suicide*.

Gravepoint

■ **David Tennant** received a special presentation at the *Radio Times* Covers Party on 27 January, for the amazing achievement of appearing on 25 separate covers over the years. David is to play the enigmatic, mind controlling Zebediah Kilgrave in the 13-episode Netflix superhero drama *A.K.A. Jessica Jones*. Series developer Melissa Rosenberg says, "I'm so honoured and excited by the prospect of David inhabiting this multifaceted character... He'll make Kilgrave a truly original villain." David narrates the audiobook of *Chitty Chitty Bang Bang Over the Moon* by **Frank Cottrell-Boyce**, which was released on 3 March.

Davies Dramas

■ **Piers Wenger** has commissioned **Russell T Davies** to write a six-part Channel 4 drama, *The Boys*, about the domestic impact of AIDS on gay men during the 1980s. Russell, who in January promoted *Cucumber*, *Banana* and *Tofu* (to 12 March) on *This Morning* and various radio shows, was patron of the *A Very Victorian Scandal* play trilogy at Manchester's First National Festival of LGBT History over Valentine's weekend. He has forthcoming dramas about professional carers and 'sextortion' gangs in Morocco and the Philippines. *Cucumber* includes **Murray Gold**'s music (he lately scored *Last Tango in Halifax*) plus references to HC Clements (from *The Runaway Bride*). CBBC's *Wizards vs Aliens* is on hiatus due to funding shortages.

Prize Winners

■ **Neil Gaiman** was "honoured, overwhelmed, thrilled" on receiving the Outstanding Contribution to Radio Drama gong at the BBC Audio Drama Awards on 1 February for *Good Omens* and *Neverwhere*. **Sir Ian McKellen** collected the Best Actor award for *Eugenie Grandet*. January awards triumphs included Writers' Guild of Great Britain Best Play (**Rona Munro**'s *James I*), Screen Actors Guild Outstanding Performance by an Ensemble in a Drama Series (*Downton Abbey* including **Hugh Bonneville** and **Penelope Wilton**), Critics' Circle Best Actress (**Helen McCrory** for *Medea*), National Television Awards Drama Performance (**Sheridan Smith** for *Cilla*) and TV Judge (**David Walliams**). On 2 February, *SJA: The Mad Woman in the Attic*'s **Kate Fleetwood** won the Best Principal Performance Falstaff Award for *King Lear*.

Quickies

■ Short film *Finding Richard* featuring **Colin Baker** (see **DWM** 472) is now on DVD (*www.findingrichard.co.uk*) while the BFI releases **Peter Cushing**'s *1984* on 23 March. *Torchwood*'s **Naoko Mori** played outspoken alcoholic wine critic Nadia Simons opposite *The End of Time*'s **Claire Bloom** in the **Jo Wright** executive-produced *Midsomer Murders: A Vintage Murder* on 18 February. CBS' *The Late Late Show* with **James Corden** launches on 23 March. **Chris Chibnall** joined *Broadchurch* composer Ólafur Arnalds at a finale screening at Bridport's Electric Palace on 23 February, where the soundtrack was also performed.

Obituary

■ **Barrie Ingham**, who played Alydon in the film *Dr Who and the Daleks* and Paris in *The Myth Makers*, died on 23 January aged 82. **Bridget Turner**, who was Alice Cassini in *Gridlock*, died on 27 December aged 75. Bridget was the wife of director Frank Cox. **Derek Wright**, who was a Roundhead (uncredited) in *The Time Monster* and Jorge in Big Finish's 2001 Fifth Doctor audio story *Loups-Garoux*, died on 14 December aged 80. **DWM**

Barrie Ingham as Alydon.

GALAXY FORUM

DOCTOR WHO
ARE YOU SCARED YET?

William Hartnell's true voice, Clara's continuing adventures and the idea of a female Doctor... It's your letters!

Welcome back! As work continues in Cardiff on the next series of *Doctor Who*, you're all talking about Clara...

CENTRE OF ATTENTION

I'd like to address Ty Power's letter in **DWM** 482, is which he asserted that Clara is 'far too prominent', that she is 'never fazed by anything that happens' and 'has effectively taken over the Doctor's life.' Ty, never fear. Clara is wonderfully written; a character who is charismatic but also clearly vulnerable, who doesn't hog the limelight beyond what is due to her being one of the show's two leads. These facts are self-evident, and can be found by the simple method of, well, watching *Doctor Who*.

What's more interesting are people who feel, as Ty does, that the Doctor 'should command the attention of the audience in every scene' and the possible need for the show to feature a dominant male and submissive female that sometimes is behind that. I'm not assuming you're in that category, Ty, but for myself I hope *Doctor Who* doesn't go down that road. If anything's 'not right' for the show, it's that.

TIMOTHY WILLIAMS KINGSMEAD

TEXT IN!

Message us from your mobile!

- **KEV C** Just watched *The Curse of Fenric*. Is Fenric still playing with the Doctor? The names of Joseph Sundvik's daughters include Sarah, Jane, Martha and Clara. Steven Moffat may be way ahead of us, as usual!
- **STEVE HARDY** Just read that Johnny Depp likes *The Talons of Weng-Chiang* – he's gone up in my estimation!
- **CORPORAL BELL** Great Peter Purves interview, but... first convention in 2002? I met him at Manopticon in 1994!
- **SAM HARMAN** *Doctor Who* is a very catchy disease – it only takes one fan in a group and then you're all infected.
- **MICK ROSS** My wishes for next season are that we will have a TARDIS crew of four plus a purely historical story – is that too much to ask?

Send your messages by texting DRWHO followed by your name and your message to 86611. Texts are charged at 35p per message, plus any network charges.* Please keep messages to 160 characters or under, and we'll print the best!

* SERVICE PROVIDER: SPOKE, 0333 202 390.

Clara's here to stay.

Throughout her time on *Doctor Who*, Clara has become more central to the storylines than the Doctor, which doesn't seem right at all. The function of the companion role is to support the Doctor and not become the centre of the action. This is becoming a recurring theme with companions since 2005. For the next series I would like to see a companion from an alien planet supporting the Doctor on his travels, and not the focus of the plot.

LUKE JOYNES EMAIL

So after all the 'will she, won't she' talk of if Clara is leaving before *Last Christmas*, I have to say I am over the egg (the moon!) that she's staying. I have loved her character since she appeared in *Asylum of the Daleks*, she's just brilliant! After all she's been through last season, I can't wait to see what will happen next. More Jenna Coleman on my TV – hooray!

OWEN SAMMONS EMAIL

William Hartnell – have we had a glimpse of his true character?

STAR LETTER

The recently found William Hartnell *Desert Island Discs* was a wonderful surprise.

What struck me was how different his voice was to that which he used as the Doctor in the episodes broadcast around the same time. It's given me even more of an appreciation of just what an amazing performance he gave as the Doctor. No other actor to have played the part has been almost unrecognisable in an interview. It was startling really, and I had to check that I was listening to the right episode!

I'm so glad we have this interview. It's far more respectful and comfortable to hear than the horrible interview that was included on *The Tenth Planet* DVD. This is a great discovery and we'll treasure it. Thanks to all involved in making it available again.

LEIGH WOOD EMAIL

Leigh's letter wins him a CD copy of *Dark Eyes 4*, starring Paul McGann, and released this month from *bigfinish.com* price £20.00.

DOCTOR WHO
DARK EYES 4

FUTURE COMPANION?

The more I think about it, the more Faye Marsay must have felt shortchanged by *Last Christmas*. Steven Moffat has got form introducing a new companion ahead of time, and everything in the story points to it being all about Shona... until Clara stays!

Will Shona, having appeared in a Christmas Special, return full-time once Jenna Coleman finally hands back her TARDIS key? Because if *Last Christmas* was her audition, I think she's more than earned her call-back.

GREG DUNN ESTONIA

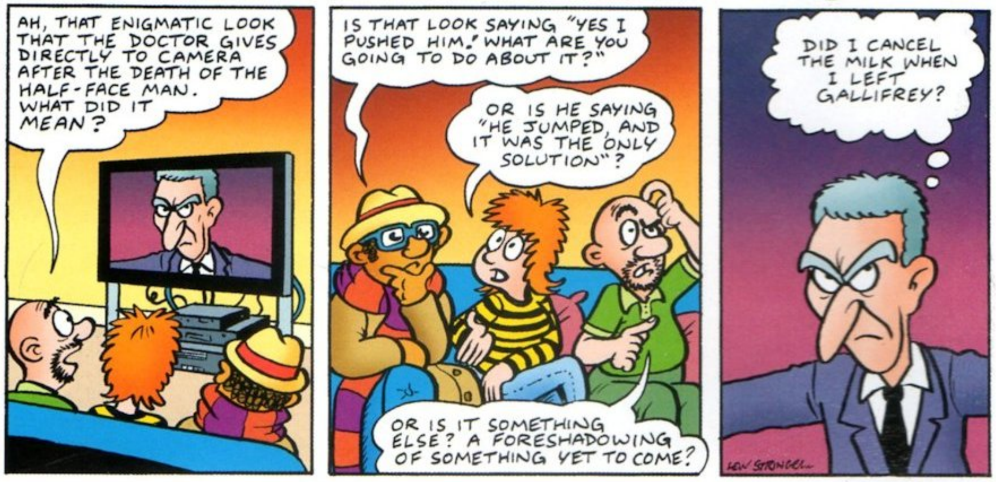
You weren't the only one to have taken a shine to Faye Marsay, Greg! Now, let's go from future companions to future Doctors...

WHO'S A ROLE MODEL?

When I was a boy, I had dark curly hair, and the Doctor was my role model. Then he regenerated into Peter Davison, and I took one look at the straight blond hair and realised this new Doctor and I had nothing in common whatsoever, and there was no way I would ever be able to accept him.

The first sentence of that paragraph is true. The second obviously isn't, since it's ridiculous. But I'm not clear as to how it's any more ridiculous than Paul Western saying the Doctor would retroactively stop being his childhood role model if he/she was the opposite

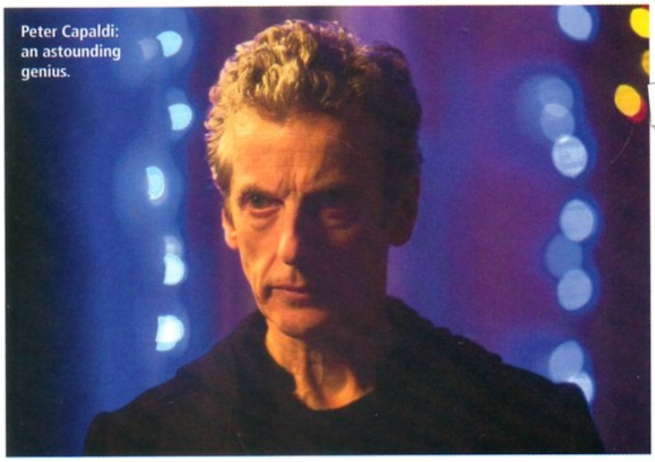
THE DAFT DIMENSION by Lew Stringer


AH, THAT ENIGMATIC LOOK THAT THE DOCTOR GIVES DIRECTLY TO CAMERA AFTER THE DEATH OF THE HALF-FACE MAN. WHAT DID IT MEAN?
IS THAT LOOK SAYING "YES I PUSHED HIM!' WHAT ARE YOU GOING TO DO ABOUT IT?"
OR IS HE SAYING "HE JUMPED, AND IT WAS THE ONLY SOLUTION"?
OR IS IT SOMETHING ELSE? A FORESHADOWING OF SOMETHING YET TO COME?
DID I CANCEL THE MILK WHEN I LEFT GALLIFREY?
LEW STRINGER

gender (**DWM** 482). The Doctor was one of my role models as a boy, but so were the companions, irrelevant of gender. So were a number of female superheroes and literary characters. I have no problem with my role models being female.

The Doctor was also one of my niece's role models when she was younger, and nobody seemed to have a problem with that. Maybe she could have identified better with a Doctor of her own gender, I don't know. If so, the solution certainly isn't to create a new Time Lady character who will always be seen as a second-rate Doctor – because if she's shown as more awesome than the Doctor, the fanboys will doubtless complain about that as well...

DAVID KENNEDY INVERNESS


Peter Capaldi: an astounding genius.

Truth be told, I'm uncertain about whether the next Doctor should be a woman. Part of me loves the idea, while another is wary of such a drastic change to the show. However, people are losing sight of the fact that Peter Capaldi *is* the Doctor, and hopefully will be for the foreseeable future. Once the Twelfth Doctor hangs up his magician's cloak, then we can speculate until the cows come home about whether his replacement should be male, female, or Taran Wood Beast. Until then, let's just enjoy the current, and frankly astounding, genius of Mr Capaldi!

CORY EADSON EMAIL

SCALES OF INJUSTICE!

Protected species.

Rewatching *Deep Breath*, my mind jumps back to *Dinosaurs on a Spaceship*. I think there is a connection between the death of Solomon and the very strong suggestion that the Doctor throws Half-Face Man out of the restaurant. The link? Simple: the Doctor shows no mercy to those who kill dinosaurs. I'll continue to watch the series carefully for confirmation of this pattern...

DEAN TEASDALE GATESHEAD

Well, it's an interesting thought. Maybe that's also why he didn't go back for Adric...?

SERIOUSLY ANNOYING?

"Seriously...?!"

Noticeably prevalent in a plethora of American TV dramas, this adverb is now becoming seriously ubiquitous and invidious in UK shows. Hold your head in shame, *Doctor Who*; 2014's episodes featured at least one use of the word in every single story. Seriously. Usually uttered by Clara Oswald as a clumsy device to appear sassy and sardonic, its overuse is becoming seriously trite and distracting. So distracting in fact that instead of enjoying the series finalé *Death In Heaven* as intended, I counted a seriously irritating repetition of the word no fewer than three times. *Last Christmas* continued the trend, appearing a 'mere' twice, but more worryingly, it was uttered by both Clara *and* the Doctor. Seriously, Mr Moffat?

PETER GOLDSTRAW STOKE-ON-TRENT

BRING BACK THE PAST!

I've really enjoyed Peter Capaldi's first season, but I would absolutely love it if the series dared to reference its past with the return of something from previous series. It worked brilliantly in *School Reunion* with the return of the beloved Sarah Jane. Surely there's room for a Tegan episode? If *EastEnders* can do it with the resurrection of Kathy Beale, then what a wonderful moment it would be if the Doctor and Clara ran in to an old character, for example a 1980s-style Cyberman – the design of which surely stands the test of time – or even a Malus. The potential for that villain is massive!

PAUL CUNNINGHAM SOUTHAMPTON

That's all we have room for – send us your thoughts on the last ten years since the show returned in time for next issue! **DWM**

WHO TUBE

You Tube This month's pick of *Who*-related videos on YouTube.com

Peoples of the universe, please attend carefully... Michelle Gomez – or is it Missy? – chomps on an apple while announcing that she's on her way back! Go to: **http://tinyurl.com/MissyReturns**

Behind the scenes of the *Symphonic Spectacular* in Australia, conductor Ben Foster has recorded this humorous 'sequel' to *The Five(ish) Doctors Reboot*! Go to: **tinyurl.com/5ishSequel**

Christopher Eccleston and actress Carrie Coon assist a hopeful suitor with his proposal of marriage! Yes, it's an amazing 14th episode for the Ninth Doctor! Go to: **tinyurl.com/EcclesProposal**

An astonishing fan-made video by the incredibly talented Paul Smith, which uses CGI to give a brand new take on the TARDIS take-off and landing. Inspired. Go to: **tinyurl.com/NewDemat**

In Memoriam 2014
A wonderful tribute to the cast and crew of *Doctor Who* that we sadly lost in 2014, sensitively compiled by a man who knew many of them – Toby Hadoke. Go to: **tinyurl.com/Memoriam2014**

ON THIS MONTH... 25 YEARS AGO

It's 1990, and there's a doom-laden atmosphere in the pages of **DWM** 159...

DOOM AND GLOOM

March 1990. As fans waited patiently to see if there would ever be a new series of *Doctor Who*, *Gallifrey Guardian* in **DWM** 159 made for a depressing read. 'BBC Dilly Dallies' was the lead story, which stated: 'No final decision has been made on the future of *Doctor Who*... Sylvester McCoy and Sophie Aldred still don't know whether they'll be seen together again on screen.' Oh dear...

TARDIS CHUCKED OUT

The gloomy news continued with the headline 'TARDIS scrapped': 'The TARDIS set – apart from the famous console – no longer exists,' **DWM** revealed. 'The set was junked following recording of *The Greatest Show in the Galaxy* in 1988.' Well, that's all a bit depressing, isn't it?

UNHAPPY READERS

The letters page was no better, with missives headed 'Not Happy' (Nathan Cooke didn't like the idea of *Doctor Who* being produced independently); 'Not Those Wretched Cyber-Kids' (Matthew McLean, dismayed at *Doctor Who* being made in the USA); and 'Disgusting Cover' (a letter from John Marks, aghast at a cover showing a *Spitting Image*-style scene of the Doctor and Ace). 'I was absolutely disgusted at the front cover to **DWM** 157,' wrote John. '... revolting, repulsive, very offensive, in bad taste and I think it does Sylvester McCoy and Sophie Aldred a gross injustice.'

A SILVER LINING

But wait! There was at least *one* bit of good news in **DWM** 159. 'Middlesborough fans raised £630 for the Imperial Cancer research charity.' Hurrah!

SECOND TIME AROUND

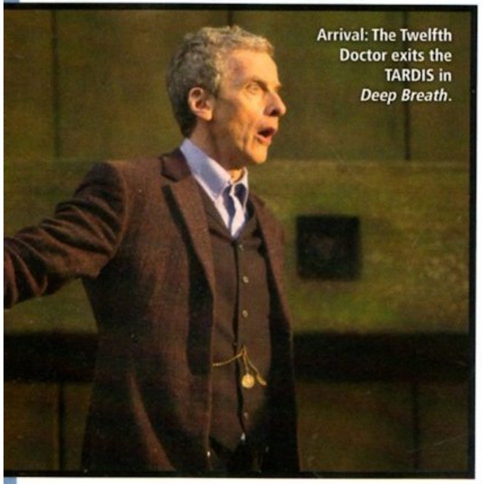
Doctor Who's head writer, Steven Moffat, has been working on the show for over a decade, and has introduced us to both the Eleventh and Twelfth Doctors. We asked Steven how he feels things have evolved...

INTERVIEW BY **TOM SPILSBURY**

Doctor *Who*'s executive producer, Steven Moffat, has been here before. I don't mean literally (although, actually, that's true too – we're sitting in the quiet area of a private members' club in central London, where several of his previous **DWM** interviews have been conducted), but in terms of *Doctor Who* itself. It's five years since Steven launched the adventures of the Eleventh Doctor, Matt Smith, following the successful partnership of Tenth Doctor David Tennant and outgoing showrunner Russell T Davies. If there were any nerves, they were soon banished following transmission of *The Eleventh Hour*, with Matt's first series proving to be a massive ratings and critical success.

Then, in the autumn of 2014, Steven once more found himself in the position of launching a new Doctor. Again, the reaction was sensational. So, with Peter Capaldi now well and truly established after a hugely successful first series, is Steven pleased with how it's all gone so far?

"Very pleased, I think," he smiles. "Yeah. Peter was accepted incredibly fast. We had the slightly odd situation – which I don't know that I particularly liked – that he was accepted even *before* he was on the screen. People were very, very positive about his casting.


Arrival: The Twelfth Doctor exits the TARDIS in *Deep Breath*.

"I quite liked it when it went into the first series of Matt, because I knew how good he was. With Matt, everyone was sceptical. If you remember, I had a little film of him on my iPhone, to show people like yourself that he was good! So that was quite nice, in a way, because I knew it was going to work. I felt absolutely convinced that he'd be successful. Or at least he would surprise people about what he was actually like.

"But with Peter, although the vast majority of people seemed to hugely approve of his casting, there wasn't the feeling of unveiling something that was going to surprise you, of how good our new man was. Everyone *expected* Peter to be good."

What were the particular pressures on Peter Capaldi, coming in as the new Doctor?

"I think there were two things. The fact that people were pre-sold on him as perfect, in some strange way, because 'that's the age the Doctor *should* be' – even though anyone who does their research will see that he's actually older than everyone except Hartnell! The Doctor is on average about 40, not Peter's age.

"The other thing was, in terms of the modern show... Chris [Eccleston] was known to be leaving after his very first episode went out – brilliant though he was, we knew he was going from almost the very beginning – and it was kind of Billie [Piper] that the nation fell for. So when David took it on, he was *the* Doctor, in a way that no-one had been since William Hartnell. Because he felt like 'the only one'. People almost forgot that there had been somebody else at the very beginning. People absolutely doubted – definitively doubted – that we would survive without him. Even the BBC! They were very sceptical about whether that would work. The fact that it *did* work so well with Matt has re-established that this happens now and then. You expect it to work out. You miss the old guy, you welcome the new guy. So Peter was expected to succeed, and Matt was expected to fail. That's the difference."

I want to ask Steven about the challenges of writing for a new Doctor. In some of our previous chats, he's suggested that the Doctor is always written as the same character on the page, but it's the actor himself who makes the difference. But how true has that been with the Twelfth Doctor? I'm specifically thinking about lines like 'I'm not sure I'm a hugging person now.' Surely that suggests a different approach to the writing itself?

"Um, I was pushing him in a different direction..." Steven considers, "but even *that*, even 'I'm not sure I'm a hugging person now' was just a momentary line. When I wrote it, I didn't make a big deal of it, but Peter sort of latched onto it. Interestingly, I've sort of disposed of it, because he's hugging away now like anyone! But that was actually Peter thinking, 'Ooh, that's a thing I can grab hold of', in the way you do when you first come into a part – you grab every piece of evidence that you can to build your version of it. I only think I played to the end of the scale where the Doctor is sort of imperious and actually rather presumptuous. If you look at Matt and David, they do the same stuff. They're often so lively and sweet, that you can miss how egotistical and *appalling* they can be at times! But, yes, I suppose I was liking the idea of a Doctor who was at the brusque end of the scale."

Even before anything had been recorded, you were talking about having a more fierce Doctor. He's visually older than Matt Smith's version, but he's also several hundred years older in the fiction.

"That's why I wrote in that whole stay on Trenzalore," Steven replies. "I don't think the difference in him is anything to do with the fact that he's regenerated. For the Doctor, it's – *how* many times round now? He must be fairly used to the idea that now and then he gets a different face and a new hairdo."

It hasn't happened to him for a few hundred years, though.

"No, indeed! But he's used to the *idea*. He wasn't born with the face he's just lost. It's not *that* big a deal. He can't be, when he's had however many he's supposed to have had now! He can't be so bound up in that. I thought it was more about the fact that he was reminded on Trenzalore that he wasn't human; that he wasn't one of them, and that they live for a very short time. And that's what made him draw back a bit, and think 'I'm getting too bound up in them.' Of course, he doesn't succeed in that at all! In his very repressed, restrained way, he's clearly as ►

"We had the slightly odd situation where Peter was accepted even *before* he was on screen. Everyone *expected* him to be good."

Steven makes a rare visit to the set during the recording of *Death in Heaven*.

besotted with Clara as he ever was! That line in *Dark Water*, 'Do you think I care for you so little, that betraying me would make a difference?' That's about as close to 'I love you' as the Doctor can get."

The last series felt like a particularly character-driven one. In many respects it feels like it's about Clara's relationship with these two men, and her two worlds. Would that be fair?

"The single most important thing – although this can slip from sight at times – about *Doctor Who* in any given series, is the relationship between the Doctor and his friend," Steven states. "If you think about it, that's always the most important thing. When it *hasn't* been the most important thing, the show hasn't done as well. Now if you look at the modern series, you have the love story, with the Doctor and Rose. You've had the unrequited love story, with Martha and the Doctor. You've had the best mates version with Donna and the Doctor. And you've had the 'imaginary friend' version with Amy and the Doctor, which was not romantic, because the romance was elsewhere.

"So we'd had all those versions, but this version, for me, was the 'non-fairytale' version. I think the way that the Doctor and Clara interact is as close as to what would 'actually' happen. Because he *is* difficult, and high-handed, and a bit mad, and a bit up himself. And if an intelligent young woman met a man like that – yes, they'd be the best of friends, but sometimes she'd get very angry with him! And the impact of the Doctor in somebody's life wouldn't always be good. It's *not* always good! It's certainly not always good in Clara's case."

Clara also has a job – one that she clearly enjoys. She doesn't want to give up everything from her Earth life, does she? She's far more grounded than – say – Rose, whose job goes up in smoke in her first episode, or Donna, who seems to be 'drifting'...

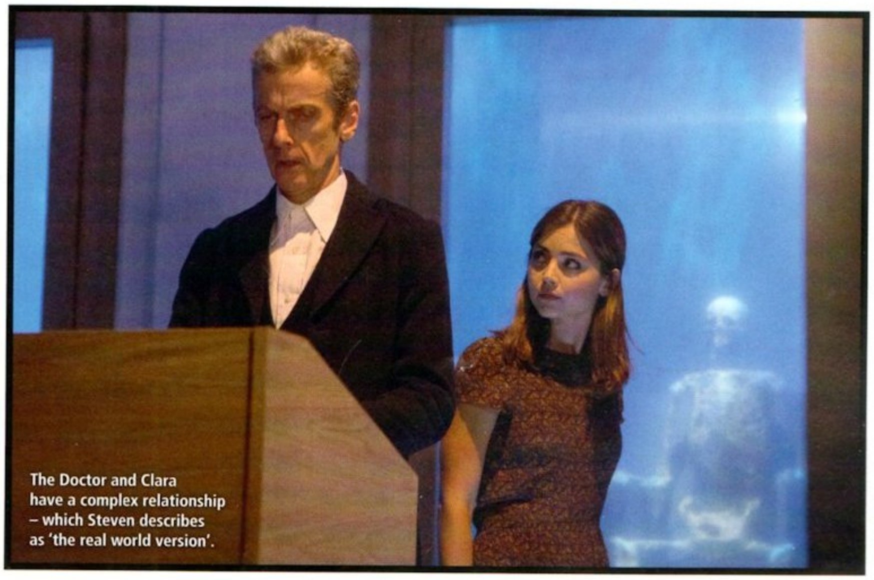
"Again, it's the 'real world' version. Just because you meet the Doctor, and think the Doctor is great, why would you move in with him? Now, oddly enough, it's not brand new. Sarah Jane does the same. Sarah Jane *doesn't* move in. She knocks about with him for long periods, but she goes back to her job. If you think about it, she actually goes back to working on a magazine and all that. We never see much of it, but she continues her real life, *as you would!* Just because you've met someone with a time machine, you don't know you're in a TV show. You don't immediately think, 'He's alright, I'll just abandon everything and move in!' Indeed, Russell put a lot of work into explaining why Rose *would* do that. She's got a boyfriend that isn't quite right for her; she's got a job she doesn't like; she's annoyed by her mother; and her life is going nowhere. To justify running away. Someone like Clara is going to think, 'Fantastic! Every Wednesday is time-travel night.'"

With Rose, it made sense to relaunch the show with the idea of 'the trip of a lifetime', and all that...

"It's a *brilliant* idea, and it's probably the idea that the show will always go back to, because it's the simplest version of it," Steven suggests. "But the thing is, you can't get lazy on these things. You actually have to justify why somebody would do that. You can't just have somebody who is highly accomplished and an intelligent young person who just decides, 'Screw all that, I'll just run away in a time machine.' People don't do that. They just don't! Especially when you know that your time-machine guy could actually get you back one minute later anyway, so why not have your cake and eat it? Which is what she tries to do. She decides to have her cake and eat it."

Clara also meets Danny Pink, of course, which gives her an extra incentive to keep her feet firmly on the ground.

"Yeah. Again that was just an attempt to say, 'What's she going to be doing? She's a young woman – she's probably going to start dating.' So we thought, 'Do we bring the boyfriend in?' and then we thought, 'Actually, why don't we just bring in the beginnings of a relationship, and chart it through? What would the impact of the Doctor be on that?' And if you're going to play it even slightly 'real' – obviously *Doctor Who* is quite heightened – it's not necessarily going to be a great thing. Especially with a character like Clara who sort of needs to keep everybody in their box – 'That's *this* part of my life, and that's *that* part of my life...' – she just instinctively kind of *lies*, in the way that loads of people do."



The Doctor and Clara have a complex relationship – which Steven describes as 'the real world version'.

By the end of the series, the Doctor seems to have resolved his self-doubt about whether or not he is a good man. But why has he seemed so uncertain of that since his regeneration? Does the Twelfth Doctor have some serious issues?

"Is that brand new, though?" Steven asks. "I don't think the Doctor necessarily thinks of himself as a hero. If you look back, certainly during the time I've been running it... In *A Good Man Goes to War* [2011], he completely screws up because he tries to *be* the hero. He tries to mount the great rescue for the woman, and completely screws it up, and gets it all wrong. He tries to be the traditional movie hero, rescuing his lady, and it blows up in his face. I think that one of the most interesting things about the Doctor is that he's obliged to play the hero, and frequently plays that card, but that's not *really* why he set off from Gallifrey. That's not really what he does. He's not *actually* flying around the universe looking for trouble to sort out. He really isn't! He's larking about. So... does he have issues? We put tremendous emphasis on the 'Am I a good man' line, really as part of the promotion."

It works well as a hook for a trailer...

"Exactly! I said, 'Let's worry them! Let's worry the audience about whether he's a good man.' But the truth is, all he was saying on that occasion is 'Dare I step inside a Dalek?' It's not *that* big a thing, but obviously we pay it off. I don't think the Doctor particularly thinks that he is a good man. I don't think he's ever thought that. It's not like Matt's Doctor never worried about what he was really up to. In *The Angels Take Manhattan* [2012], he just goes to pieces. He's yelling at everybody and is completely useless, because he's worried about losing people. I think the Doctor is interesting because he's a man who is sometimes heroic – *often* heroic – but not actually a hero. Someone who is *actually* a hero isn't that interesting. But somebody who is often successfully heroic, but is nonetheless quite a flawed and complicated and vain and troubled person, *is* much more interesting."

Which leads me onto a key question about the latest Doctor – why *does* he seem quite so cross now?

"To be honest, in terms of the journey that we're all learning about at the moment – 'from script to mouth' as it were – if you give a very, very *mildly* acerbic line to Peter, it comes out like a gale force! There are many lines that I'd have happily given to Matt or David, and it would be done with a smile and a laugh. But out of Peter, it's like a *javelin!* Which is fine – it's good fun..."

But you must know when you script a line that Peter Capaldi will deliver it in a particular way?

"Oh yes, it's what we wanted! We *wanted* to expose that part of the Doctor. That part of him that is the intolerant egotist – and the *reckless* egotist, in a way. Because it's always there, and it's nothing new, but it's putting a spotlight on it."

I'm going to play devil's advocate for a moment. Since the events of 2013's *The Day of the Doctor* and *The Time of the Doctor*, the Doctor has learned that he wasn't actually responsible for the death of all the Time Lords, and despite thinking that his 'Eleventh' incarnation would be his last life, he's now been granted a whole new set of regenerations. So why hasn't the Doctor become a little bit more at peace with himself, and – well – *happy?*

"You mean because he's disposed of the burden of the Time War?"

Well, yes. And because of his brand new life cycle.

"Well, I don't think he's ever that frightened of dying. I don't think having a whole new bunch of regenerations makes him more cheerful! I think he's quite brave in that respect. I don't think he thinks, 'Oh fantastic, I'm going to live even longer!' That's not in his nature. He would accept his end if his end was coming up."

The man who hasn't yet made the decision: John Hurt in *The Day of the Doctor*.

"If you take the Doctor's survivor guilt away, he sort of reverts to how he was."

Okay, but what about his survivor guilt having been taken away?

"I think it operates exactly the *opposite* way – which is what I was writing about in *The Day of the Doctor*. When John Hurt – the man who has not yet committed the crime – says, 'Why do you two talk like children? What makes you so ashamed of being a grown-up?', and they both look at him, *that's* the point. They're sort of being 'Hey, I'm a really good guy, I'm a geezer, I'm cool', because they know there was a day that they *weren't*. If you take that burden away, the Doctor sort of reverts to how we knew him before. He's a Time Lord. He's not manically denying that he ever had that awful day. He's just who he is. Don't you think? I'd have said it was very clear in both David and Matt's performance – I'm treating them as if they're the same, and they're *not* – but in that phase of the show, and very evident in Chris' performance, there's a slightly *manic* quality of 'I must get to the next thing.' In *Journey's End* [2008], Davros calls him 'The man who keeps running, never looking back.' That's what he is. There's always in those Doctors a great sense of melancholy, and sort of dread about what's behind him."

So do you now feel that Peter Capaldi's Doctor has resolved some of these things? He seems to have come to a conclusion about who he is by the end of *Death in Heaven*.

"Well... the Doctor was worried, I feel. His fear was, 'Is it my job to keep the universe together?' That's what was scaring him. 'I don't know if I can do it.' I think he's sort of let go of that idea. 'No, it's not my job to keep the universe together. I lark about. And if something comes up, I deal with it.' We're not bringing him back exactly the same as we left him, at all. I think that was already evident at Christmas. He's left some of the burden of being the superhero of the universe behind. Also, Peter magnifies anything that is *dark*. So I'm pushing him – I'm writing quite funny this year – I'm pushing him the other way."

Peter's Doctor can look particularly fierce at times. He does look exactly like *The Thick of It*'s ferocious Malcolm Tucker, after all...

"He's also got a Scottish gloom about him," Steven adds. "If you gave him a Matt Smith script, it would come out very, very differently. I think it was great fun to do for a year. But no, that's not how we're going to play the rest of him. What I've been saying to him is 'You're not the stern Doctor. You're not the rude Doctor. You're not the brusque Doctor. You're kind of the don't-give-a-damn Doctor! You actually don't give a damn what you say to people.

"With Matt, because he was so adorable and so handsome, you always tried to knock that back. You're always trying to dress him in slightly silly clothes. He was always concerned that his sleeves were too short, so he could emphasise his bony wrists. So he could bring himself away from being a handsome young man. And equally, I was trying to emphasise at times that he was quite cold and quite harsh when he wanted to be.

"Each time you have a new Doctor, there's something you're going to have to push them towards," Steven continues. "Oddly enough, you'll get great moments from a Doctor – I think – when you push them out of their comfort zone. Don't rely on what you know they can do; do *that* instead. So asking Matt to be really threatening, in *A Good Man Goes to War*. Asking Christopher Eccleston to be charming and funny. Which, contrary to what people sometimes think, he did brilliantly. He was a lovely, silly, charming Doctor at times. That's when you get the really good stuff."

In real life, the same words from different people can come out completely differently.

"Absolutely! God, yeah! Tom Baker could be as funny and as comedic as he was for one reason: because he was utterly *terrifying*! He was an absolutely scary man. You look at Tom Baker in repose, as a young man when he played the Doctor, ►

"The Doctor just doesn't like a macho bloke! He never does. He doesn't like being upstaged."

◄ and he doesn't look like a children's entertainer. He looks like a gaunt, hawk-faced, scary, intimidating man! That allowed him to be the most daffy and ridiculous Doctor when he chose to be. Because you never ever thought he really was. You always remembered that he could turn on you, and it would be dreadful.

"Of course, the public perception of Tom Baker's Doctor is that he's grinning and daffy. But it's quite surprising even when you look at the Graham Williams-era Doctor. I watched *Destiny of the Daleks* [1979] the other day. You know, he's actually quite a tough Doctor! He's quite a gloomy Doctor. You see it when he grins, in a curious way. This is a man who lives in the moment, because anything else is sort of too difficult and complicated to cope with."

The Twelfth Doctor made his full début in Steven's *Deep Breath*, which also featured the return of the Paternoster Gang, Vastra (Neve McIntosh), Jenny (Catrin Stewart) and Strax (Dan Starkey).

"Well, it just occurred to me, in *Robot* [1974/75], Tom Baker is an alarmingly different Doctor, isn't he? He's actually more different in *Robot* than he ever is again! You know, he's wearing stupid outfits – he's really quite extreme. But they can do what they like, because he's surrounded by people who will reassure us that he's Doctor Who. So I thought with Peter's first one, we should surround him with familiar characters, who will reassure you that it's definitely him and you're definitely watching the right show."

It's odd, though, because the Paternoster Gang hadn't actually been in *that* many previous stories. *Deep Breath* is only their fifth appearance. But they feel like they're rather more far established...

"Weird, isn't it? If you actually count up the minutes, it's nothing at all. It always surprises me when I think, 'Hang on, *The Snowmen* [2012] was only Jenny and Vastra's *second* appearance.'"

Will the gang be back for another appearance? Steven is hesitant.

"I'm always slightly worried that you can't keep repeating the joke. And there's always talk of the spin-off, and the Beeb would do it in a heartbeat... but... I dunno. The moment you start relying on something, you should probably throw it away. I always kind of feel that nothing should stay in the Doctor's life. You can have River for a few years, but then River has to go."

The second episode of the series was *Into the Dalek*, which Steven co-wrote with Phil Ford. This was an idea you'd had for a while, wasn't it?

"It was when we were trying to think of *Doctor Who* computer games," Steven recalls. "I said, 'You could be miniaturised and go inside a Dalek.' But then I said, 'Oh, no! Hang on, hang on! I'm having that back! That's a TV show!'"

Into the Dalek introduces the idea that the Doctor has quite a big problem being around soldiers. He refuses to take Journey Blue (Zawe Ashton) with him at the end of the story, precisely because she is a soldier. This theme is developed further in *The Caretaker*, when he clashes with ex-soldier Danny Pink (Samuel Anderson). I want to ask Steven just why the Doctor feels this way? After all, soldiers are just the instruments of war; it's the generals and governments who are in charge.

"Yeah, and the Doctor is a general by any standard," Steven concedes. "It's an emotional and visceral reaction. Do you remember in – is it [2008's] *The Sontaran Stratagem*? – when he wanders in and tells off Martha for doing the job he does? I mean, he's a bit of a hypocrite about that. He talks nonsense. He's in the wrong in that fight, without question. I think it's a tremendous emotional reaction to people running around with guns. And I've always thought it was nonsense. He doesn't like the Brigadier running around with a gun, but he'll blow up a planet. I mean, come on!"

Okay, but the Doctor takes an instant dislike to Danny Pink, even though Danny is someone who has *stopped* being a soldier. He's literally put down his gun and decided to do something else with his life. So why is the Doctor's reaction to him so unkind?

"He just doesn't like a macho bloke! He never does. First of all, I challenge you, go through the series and find out when he was nice to any of his companions' boyfriends. Ever...? He doesn't like being upstaged."

Well, there's a sweet moment in *The Caretaker*, when he thinks that Clara is dating Adrian...

"Well, he thinks Adrian is like *him!*" Steven laughs. "The most sexless, dithering loon! In Gareth's *Planet of the Dead* [2009], there was an element that got cut, which is every time one of the boys suggested something, the Doctor said, 'No, don't be ridiculous!' Then the girl would suggest exactly the same thing, and he'd say, 'Brilliant! You're amazing!' So there's an element of that. He is a snob. He is utterly *wrong* about Danny. He's dismissive of him, and possessive of his Clara. None of those things are intended to be 'This is a useful way to think.' We're not *supposed* to approve of him. He gets it badly wrong. He's been slagging off soldiers for years! That's hardly new."

At the end of *Planet of the Dead*, he actually suggests that the two lads join the army.

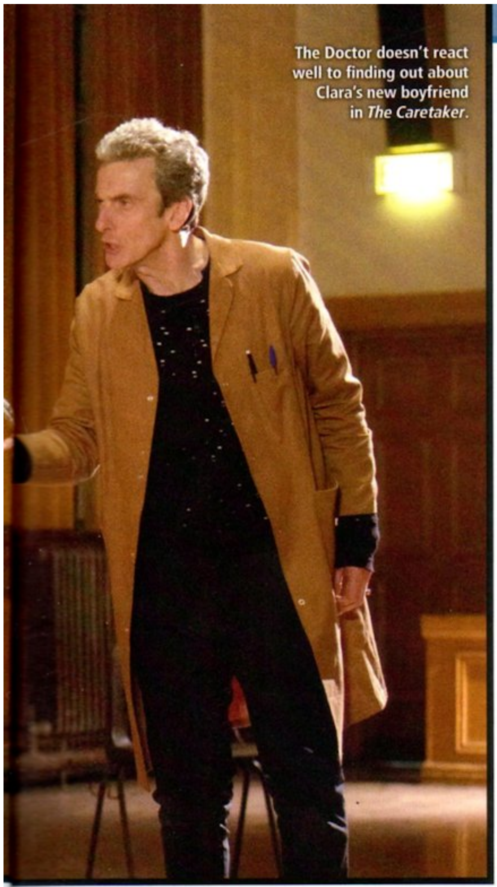
"Yeah. But then he is mercurial. He doesn't really expect to be questioned in his snap judgments, does he? What's nice about Clara is she really *does*. She annihilates him on those subjects. I think there's also the thing that he wants to characterise himself as a philosopher, a scientist, a wanderer... Fact is, he's kind of a general. That's kind of what he is. He takes command, he sends people into battle, and most of them survive – but not all of them. He kind of is that. He knows it. All loathing is self-loathing. He knows perfectly well what he is. He's a warrior."

Steven is very quick to praise the third episode of the series – *Robot of Sherwood*, written by Mark Gatiss.

"I love that episode! It's one of the most rewatchable episodes," he says. "Really funny and adorable. It took all of those things we've just been talking about, and played them for *laughs*. Which is great. He doesn't like Robin Hood. And *why* doesn't he like Robin Hood? Because Robin Hood is terribly handsome and Clara fancies him. That's why. It's the same impulse."

After the first two episodes, it seems very refreshing to have such a broadly comical episode at that point in the series.

"They're very difficult to do. Very difficult, those romp episodes. But I love it."



The Doctor doesn't react well to finding out about Clara's new boyfriend in *The Caretaker*.

Let's talk about the last-minute trim that was made to the episode, just a few days before broadcast. In August and September 2014, several hostages were murdered by Islamist terrorist organisations. It was decided that the episode should lose a short sequence in which the Sheriff of Nottingham (Ben Miller) was briefly seen to be decapitated.

"It was actually Brian [Minchin, executive producer] who noticed. He suddenly said, 'We can't do that. There's a man who's just been beheaded. We *can't* have a comedy beheading. We just can't.' So we went and cut it ourselves."

That must have been a painful decision for you creatively, given that the episode had been signed off, and you were all happy with it.

"It was – but Mark Gatiss came in that day and he agreed, and said, 'No, we just can't. Whatever it does to the episode, we can't do that.' If it had been a serious beheading, it might almost have been arguable. But a *comedy* beheading? That weekend? No! We thought it might go on the DVD, but Worldwide weren't happy with that idea. It works fine without it, it's got to be said. I was quite surprised how neatly it was done."

Steven wrote the script for the next episode, *Listen*, himself. It's more of a character piece than some of the bigger 'event' episodes that Steven had written in recent times, and I'm intrigued by Steven's ideas about the life of the young Doctor. In *The Empty Child* [2005] the Doctor says "It's never easy being the only child left outside in the cold," suggesting something that may have happened to the Doctor during his childhood. Later, in *The Girl in the Fireplace* [2006], Madame de Pompadour says of the Doctor, "Such a lonely childhood. Such a lonely little boy." However, when I suggest that Steven is the writer who has put these ideas into the Doctor's backstory, he seems surprised.

"Oh, right! Isn't there the stuff where he talks to the hermit on the mountain behind his house...? [*This is mentioned in 1972's The Time Monster; see this issue's Fact of Fiction – Ed*] That doesn't sound like a boy with a big social calendar to me! That was the impression I got. It's not something I thought I'd made up. But nothing that we've shown is definitive, right to the point that it isn't definitive that it's the Doctor in the bed. We *assume* it is. But we have absolutely no confirmation."

One of the most talked-about scenes in the last series came in *Kill the Moon*, written by Peter Harness. Many people praised the electrifying scene at the episode's climax, where Clara lets rip at the Doctor for abandoning her, thereby putting her in the position of deciding Earth's future. It's a devastating moment, but was the Doctor right to do what he did?

"When the Doctor says 'It's your decision', he says it for a good reason," suggests Steven. "He's actually got a very good case for why he can't be the one who makes the decision. 'It's not my job to jeopardise your planet.' If Matt Smith had done it, he'd have done it in a beautiful way. But we'd have done the same thing. And I kind of think Amy would have realised the true wisdom of the Doctor! Because Amy's like that. Rose too. But the major difference with Clara is that she's the one who can call the Doctor on his behaviour. Because she's *very* clever, and she's *very* articulate, and she doesn't think she's the junior member of the partnership! I thought it made for an absolutely electric scene. I thought it was amazing."

Was that scene always planned as a key moment in the shape of the whole season?

"It was absolutely in the shape of the series, long before it was written, yes," Steven confirms. "There would be a *massive* bust-up. The details of that – how exactly we got there – altered. Peter Harness wrote it. That's completely Peter's scene, and beautifully done it is, too! But normally, the Doctor – at some point in the show – gets away with it, doesn't he? He's always explaining why he had to do this or that. No-one ever just calls him on it. No-one ever just says 'You do *not* behave like that!'"

Particularly after everything has worked out for the best.

"Yeah! They all say, 'Ah, that clever old Doctor! He's a marvel really!' Clara just isn't having the manipulation at all. She's just not going for it."

She's not actually the first companion to call the Doctor on his behaviour. The prime example might be Ace, who got very angry with the Seventh Doctor at times, particularly in stories like 1989's *The Curse of Fenric*...

"Yes! She does! And I liked that! I thought that was really good. I thought that was a nice way of doing things. And, I think, oddly enough, it's still so rare, that it still feels new. But you're right – Ace does do that with the Doctor, and I think that was very good writing."

Kill the Moon also kick-started a lively debate on the **DWM** letters page about the 'correct' use of scientific terms and concepts in *Doctor Who*. What's your take on all of that, Steven?

"On the science of it? It's too late to worry, probably."

But would it be the sort of thing that would bother you, if you were a scientist?

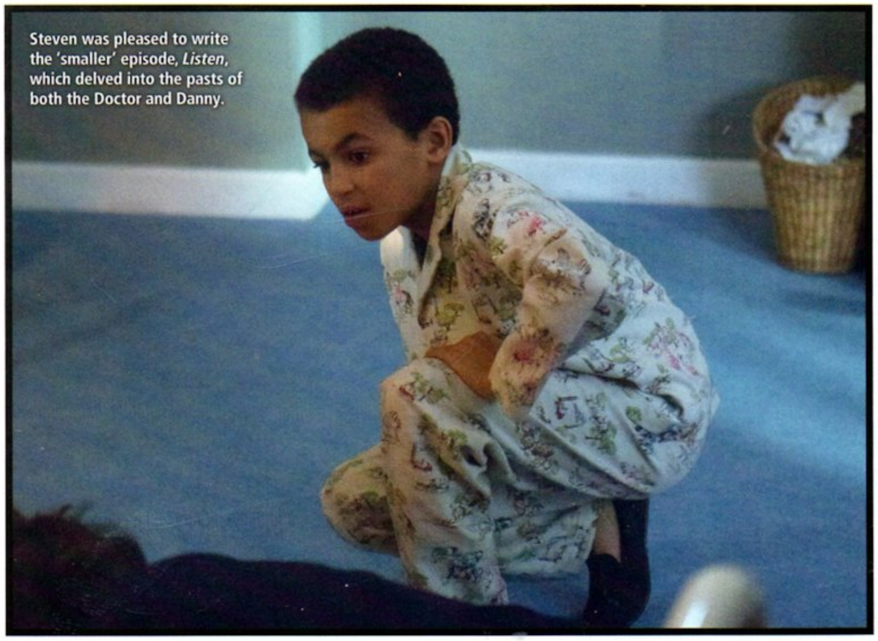
"Well, not being that scientifically minded, it's a hard one to call!" Steven admits. "It's a fantasy idea, and it's about the debate, not about the science. It doesn't mean we can't do things better... But I think there's so much that's so strong in that story that to worry too much about the physics of a show that includes the TARDIS and regeneration is a little bit like complaining that James Bond isn't like a real spy. But we're always looking to do things better, so all points taken. Brilliant episode, though. One of my favourites."

Peter Harness made his *Doctor Who* début with *Kill the Moon*, along with Jamie Mathieson and Frank Cottrell-Boyce, who also wrote their first *Doctor Who* scripts last year. Steven is keen to sing the praises of all three.

"I think Peter is a powerhouse for the future. Frank has his own take on *Doctor Who*, which I love, but he's never going to be a full-time *Doctor Who* writer. It's not him. He's got his own very particular career. I think Jamie and Peter will be around *Doctor Who* for a long while. They're both very clever people."

Jamie Mathieson wrote two episodes for the series; the first being *Mummy on the Orient Express*. It was much talked about for its scares – the Mummy was apparently 'too scary' to appear in a trailer – but Steven plays down the episode's fright-factor.

"I don't think *Mummy* is *that* scary an episode, to be honest. I do think it's a *cracker* of an episode! But ►



Steven was pleased to write the 'smaller' episode, *Listen*, which delved into the pasts of both the Doctor and Danny.

PUBLIC CALL BOX
POLICE PUBLIC CALL BOX
FREE
PUBLIC
PULL TO OPEN

The Doctor gets caught up with a little problem in *Flatline* – a story which was suggested to Steven by writer Jamie Mathieson.

◄ I think of it as funny and clever and new, more than scary. I think the thing under the blanket is scarier than that. But I think it was a beautifully rendered mummy. The reason it's good is because it's got bandages. Mummies are no good when you take the bandages off. It's a fantastic mummy."

But presumably the thing under the blanket doesn't break any taboos or BBC rules, whereas with a corpse-like monster, you might have to be a bit more mindful of BBC guidelines? There are no rules about blankets, as far as I'm aware.

"Haha! You'd be surprised! Actually, I'm sure we're closer to an editorial violation with the thing under the blanket, because it's in a real kid's bedroom, and dealing with the things that could happen to them. Oddly enough, when you've got something with a mummy on a train in space, you're not really locating yourself in reality."

Despite being broadcast afterwards, the next episode, *Flatline*, was actually Jamie's first script for the show – and it was an idea he brought to the table, wasn't it?

"It was his idea, yeah. I just liked the idea of drawings on walls being frightening. But I was aware that it could look really rubbish! That was always my fear about *Flatline* – are the drawings on the walls, when they come to life, going to look like 'Attack of the Cartoons'? Is it going to look like Roger Rabbit? I was bricking it over *Flatline* until very late in the day about whether it would work at all. Until those effects shots went into the show, I wasn't sure about that episode at all. It was a *great* new monster in the script, but I was really worried. Because you can't imagine the difference it makes. If the monster you've been building up to is laughable, *everything else* that was good about the show disintegrates in front of you! One mistake kills it. But it worked fantastically. Brilliant work from Douglas Mackinnon."

Moving on to *In the Forest of the Night*, you've suggested that Frank Cottrell-Boyce's episode will be better appreciated in years to come...

"There's some lovely stuff in it," Steven nods. "There's some beautiful dialogue in there. *Beautiful* dialogue. It's a complete fantasy. It's a fairytale, and it was *made* as a fairytale. It was a gorgeous idea. A tough one to realise. That was stretching what we can do to the limit – an overgrown London. But I just thought that some of the writing was so superior."

What was your favourite piece of dialogue in Frank's script?

"There are two," he reveals. "'Catastrophe is the metabolism of the universe' is such an amazing insight and thought. And I loved the bit where the Doctor is explaining how the TARDIS is bigger on the inside than on the outside, and the girl says, 'I thought it was supposed to be.' I thought, 'Oh! *That's* writing a child!' That's exactly what a child would say."

The season ended with the two-part *Dark Water/Death in Heaven*, which reinvented the Master as a Satanic Mary Poppins, played with obvious relish by Michelle Gomez. It was also revealed that 'Missy' was the mysterious 'woman in the shop', as mentioned by Clara back in 2012's *The Bells of Saint John*. Had that always been Steven's intention?

"I had two possibilities," he reveals. "One: we'd been talking about the female Master for ages. So it was going to be the Master. Two: it was going to be Clara herself. In one version I'd have resolved it in *The Name of the Doctor* [2013]. One of her echo versions gives her the Doctor's phone number. It would have been an elderly version of Clara. And you'd have seen that."

The reveal of the Master being Missy allows a huge surprise for the audience – although, with ten

A new twist for a very old friendship in *Death in Heaven*.

"People went with the idea of a female Master very easily. Why? Because of Michelle!"

weeks to think about it, lots of theories had been circulating among fans...

"Well, I know I keep saying this, but there is the other 100% of the audience who *aren't* thinking about it all the time! So the way any properly configured twist works, you give everybody a fair chance," says Steven. "Now, if there's a bunch of people who consider every possibility, it is inconceivable that you will not notice that Missy could be short for Mistress. *I'd* have got that! I'd have definitely got it. I wouldn't have been *sure*. But I would have been saying, 'I think that's the Master.' I have two things to say about that: Firstly, I don't mind! It's absolutely fine if people figure it out – what's wrong with that? But the other thing is, what are the other 100% of the audience doing? They're not thinking about that. They haven't even picked up her name is Missy."

Let's talk about the decision to change the Master's gender. Given the ever-present speculation that we might see a female Doctor one day, does the arrival of Missy make this long-rumoured plot twist any more or less likely in the future?

"Well, first of all, can I make an appeal to everyone?" asks Steven. "I've been attacked for being so socially progressive that I *need* to change the Doctor's gender... *And* for being so right-wing that I *refuse* to change the Doctor's gender!" He laughs, ruefully. "Could everybody stop getting at me, please? It's a bit more upsetting than people probably realise, and my kids read some of that nasty stuff. Would a tiny bit more kindness be a reasonable ask?"

Surely you're only the same as every other *Doctor Who* producer over the past 51 years who *also* hasn't changed the Doctor's gender?

"Yes! And actually, I'm the only writer or producer of *Doctor Who* who has confirmed that the Doctor *can* change gender! As to whether Missy makes it more or less likely...? Um... There's absolutely only one way to cast the Doctor, or anything else, and that is the person who brings the part alive in the showrunner's mind. Whoever that is at the time. *That* is who you cast, irrespective of anything else. It can't be for any other reason. It can't be in order to reform the world.

"The other thing is, it's all very well saying, 'All the young socially progressive ones will love it, great!' But I *can't* think that way. No *Doctor Who* showrunner can think that way. I want the most conservative, reactionary, traditionalist *Doctor Who* fan to come with it. Because if we lost half the audience, the show would go off the air! There's still a sizeable number of people who are *extremely* sceptical of the idea. That's fair. Not as many as there used to be, but there's a lot of people who say, 'I don't like that idea.' So if and when such a thing happened, *all* those people have to be saying, 'Why didn't I know that would be brilliant?' Get that *wrong*... and it's finished!"

But it would be fair to say that the vast majority of the audience completely bought the idea of the female Master...

"If you were going to do a test balloon, that's the way to do it. If you were going to say, 'Will people like it...?' Well, people have gone with it very easily. Now, *why* did they go with it very easily? Because of Michelle! That's why! Because she's *fantastic*. I think she's quite extraordinary in that role. That's the reason you should do it. It's because you've got someone so amazing, no-one's going to argue! But if we were ever to cast a female Doctor – and I mean 'we' in the corporate sense, not me personally – then it would have to be the one who makes everybody say 'Wow!'"

December's festive Special, *Last Christmas*, kept us all guessing as to whether it would feature Jenna Coleman's departure from the series. It turns out that even the production team wasn't entirely sure how the episode might end...

"I originally wrote her out in *Death in Heaven*," says Steven. "That was her last episode. And then she asked me if she could be in Christmas? So I said, 'Okay, I'll write you out in Christmas.' She came to the readthrough and did the 'write out' version – and again changed her mind. But the truth is I never wanted her to go. I didn't really want *Death in Heaven* to be her last episode. And with *Last Christmas*, I'd already written the alternative version where she stayed, and I preferred that version. For Christmas Day it's a bit nicer. Frankly, I didn't want to lose her. She's an amazing actress, and she never stops working to make Clara better. I was very happy to go the extra mile to make sure we could keep her."

And that line from Danny, about every Christmas being last Christmas – that's remarkably poignant. That's something that everyone can relate to, isn't it?

"Do you know, that was the line that people either fell in love with, and wept over, and people actually emailed me about it... but other people said to me, 'I don't understand what he's talking about! What does he mean – every Christmas is last Christmas? I don't get that!' So that seemed to be – among the reactions I got – quite polarising. Either you get it or you don't. Maybe it's just the people who have had reason to contemplate mortality, as I certainly have – then you get it. And some people just don't."

The Doctor and Clara were seen to race off to new adventures at the end of *Last Christmas*. Peter Capaldi's second series recently started shooting in Cardiff, beginning with Episodes 3 and 4 – a two-parter written by Toby Whithouse – before moving onto the opening two episodes, a double-bill from Steven himself. Given that there has only been one two-part story in the past three years, this seems like it signals quite a change of format for the programme?

"Yeah, we're changing the rhythm of it quite a bit," he nods. "For a long while, those 45-minute stories were the backbone of *Doctor Who*. They felt new and fresh and different. It just started to feel to me, that as a member of the audience, you were getting too acquainted with the rhythm of it. Do you know what I mean? You sort of think, 'Well, now it's about time for the music to come up.' Writing the first two-parter that I had done in years [*Dark Water*/*Death in Heaven*] I just thought, 'I'm liking this. This feels more unpredictable.' Because you don't know how far you're going to get through the story...

"The rule I've got is that you won't be absolutely certain whether a show is going to be a two-parter or not," he continues. "And sometimes something ►

At one stage, Jenna Coleman might have left at the end of *Death in Heaven*.

◄ that looks like it's going to be a single, *isn't* a single. I think the nice thing is not having the feeling of, 'It's five minutes until the end of *Doctor Who*, so he's bound to start running now.' Do you know what I mean?"

Most members of the audience – those who don't read **DWM** – would have had no idea that *Dark Water* was only the first part of a story...

"Yeah. If you look at that from the point of view of an ordinary member of the audience, it's quite a dark, thoughtful, small-scale episode. It looks like a character piece – there's a lot of two-hander stuff. And then it swoops up into being an invasion of Earth story. If you cut that together as a movie, it would be a very strange movie! It wouldn't quite work. Some of them would. I think *The Empty Child/The Doctor Dances* [2005] would work. But my worry is: is the best way of showing a movie, to wait for a week in the middle? You should exploit the fact that there's a week's gap. And with each of the two-parters we're doing, there's a substantial difference between the two halves."

After more than an hour of talking to Steven Moffat about the latest series of *Doctor Who*, I want to ask him a little bit about himself. Has he been working on the series for longer than he thought he would?

"I suppose so..." he shrugs. "But I honestly don't know what I'll do each year. I take each year as it goes. Having pulled in a new Doctor, I couldn't just disappear. I couldn't do that. That would be appalling. I guess I could have gone with Matt. I just didn't want to go then. I just didn't. I thought I had more things I could do."

But you *are* still having fun?

"Oh, yes! Absolutely! God! The alarming thing is, I can't really remember what my life was like before every second of my day was allocated. I used to find the combined schedule of *Doctor Who* and *Sherlock* wince-making! The first year of it, I thought, 'I can't believe I'm living like this.' And now I can't imagine not having that."

Putting all modesty aside, you have had the two biggest hits of your career simultaneously.

"It wouldn't have hurt if they'd been one after the other, would it?" he chuckles. "That was surprising! The success of *Sherlock* right after the success of Matt's *Doctor Who*. That was a huge shock. We thought *Sherlock* would be an art house hit. It's nice. I mean, I haven't had a weekend off since 2009! But it's nice."

You're looking forward to when you can have some time off, presumably...

"I've absolutely lived like this for quite a few years, and it's just what I do. I don't resent it. I think there was a time I resented it a bit... This January has been hellish. Because *Doctor Who* and *Sherlock* were shooting at the same time – always a nightmare – I was writing my two-parter, which is the second block... and just trying to deal with everything that was firing at me. It was *really* tough. Probably my toughest time in the job."

And I know you like to see your friends for a drink sometimes? Maybe even your wife...?

"Haha! I see my wife, but usually in producer mode! [*Sue Vertue is the producer on Sherlock.*] As I shuttle between places. I mean, last Monday... I thought Monday would never *end!* A show in Bristol and a show in Cardiff... Trying to get to Bristol, and I couldn't get to Bristol, so going to Cardiff instead... Then the train getting turned back as there was a problem in the tunnel... A readthrough that was delayed until nine o'clock at night... And then getting back to Bristol to see the *Sherlock* people... I thought Monday was about a week long! It nearly killed me! I was as close to bursting into tears as any grown man should be."

"I used to think 'I can't believe I'm living like this!' But now I can't imagine it *not* being like that."

Hopefully it's not like that every day?

"No, it's not normally like that. I am now in the sensible position that I've got the shooting scripts ready for the block that's just started filming today. I am now working on the next two scripts – by other writers – getting them ready to shoot. The way it is for me, I'm more present on the block that's *about* to film than the one that's actually filming. So I'm watching the rushes, I'm *occasionally* visiting the set, but really I'm all about the next block and the scripts."

I want to ask Steven about his own – for want of a better phrase – 'celebrity status'. He went on the *Doctor Who* world tour back in August, and was billed right up there alongside the show's two on-screen stars. Let's face it, that's not the sort of thing that happens to Julian Fellowes, the creator of *Downton Abbey*, despite the undisputably huge success of that show.

"I'm never quite sure what I feel about any of that," Steven sighs. "I think I look like the fat roadie who thinks he's in the band. I've got quite militant about not being photographed, because I can't stand it. Especially as Peter and Jenna are genetically

DOCTOR WHO
Steven Moffat

Steven feels nervous as fans chant his name on last year's World Tour.

blessed, and wearing beautiful clothes – and I turn up in my jumper, with egg on the front. It's a new kind of humiliation."

The fans chant your name when you arrive for screenings, don't they? 'Moffat! Moffat! Moffat!'

"It's weird. Yeah..." he grimaces. "That just makes me feel embarrassed! And furtive. And disappointing. I'm not built by nature for such experiences."

Come on, Steven, when you get back home, don't you have a moment of privately thinking, 'Actually, that was *pretty* cool'?

"I think the only thing you can take from that is that you think, 'I must be doing *alright*...'" he concedes. "I think most people might quite like the *idea* that they could get attention, but the actual moment that you're walking through an airport and people are chanting your name, you just don't know what to do with your hands or your feet or your face. I've been shy all my life. It overloads my brain."

The truth is, with a show like *Doctor Who*, it's all part of the job. In the modern world, the showrunner is expected to appear on *Doctor Who Confidential*, DVD special features and breakfast television shows. It's all part of the job, isn't it?

"It seems to have markedly increased," Steven points out. "I thought I'd get away with it more than Russell, because Russell is hard to miss. You know he's one inch below giant height? He told me the other night. If he was one inch taller, he'd officially be classed as a giant. It's *true!* Well, he *says* it's true. And I never doubt anything that man says. I thought at first I was getting away with it a little bit more. But in the last couple of years, I expect to get recognised two or three times a day if I'm out and about. Which is... *strange*. But people are very nice."

More than a decade ago, you and I were sitting in Pizza Express, when someone came up to us and recognised you for writing *Press Gang* [ITV, 1989-93].

"Oh yeah. It was something you'd go home and talk about. 'You'll never guess what happened to me today!' Now it sort of just happens. And quite a lot. It can make you a target too. People can be horrible about you. You know what that's like, don't you? You just don't want to be occupying any part of the brain of a mad person. I don't want mad people to have any thoughts about me at all. I want them to not know where I live, what I look like, or who I am.

"*But*," Steven adds, hastily, "it's always a fraction of the total response. There's a very small number of them. The thing that I've been trying to say recently, is why do we characterise online fandom as those mad, aggressive, attention-seeking loons? Take a look at what *else* there is! Look at the *Doctor Puppet* show! Have you seen that? *Amazing!* Look at those colourisations BabelColour does! Look at the *Doctor Who* fan orchestra! Look at the title sequence by Billy Hanshaw! The amazing stuff on YouTube from John Smith! There is an explosion of creativity and positivity that I can't recall ever being associated with any other show. Online fandom isn't a small number of loonies – it's a large number of people who are the next generation of creatives. So why don't we ever talk about them?

"I have done so many interviews, and been on so many panels, saying, 'I don't want to talk about all that – I want to talk about how *amazing* fandom is. The fiction that's been written. The films that have been made...' But I will say one thing like, 'Yes, okay, there are *some* loonies', and it becomes a headline. 'Steven Moffat calls the fans loonies!' I don't! I actually *don't* think *Doctor Who* is characterised by a mad, vicious fandom. We've got to stop co-operating with that narrative – it's false and destructive."

With Steven's time taken up so comprehensively with *Doctor Who* and *Sherlock*, I wonder whether he actually has any time at all to think about what comes next?

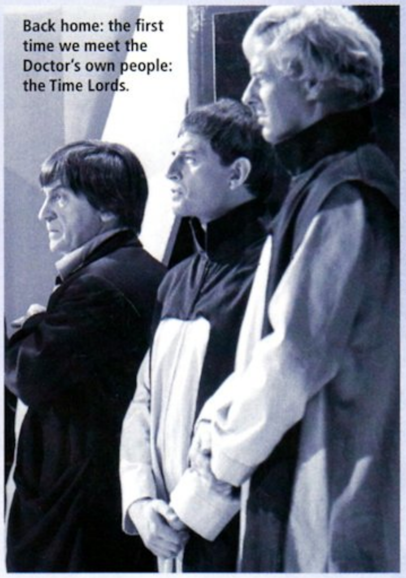
"I don't have *much* time to think about it," he admits. "But all the things I get offered – and I do get offered a lot of things these days – all I get offered now are juggernauts. And I'm slightly thinking, 'I'd like to write something that *isn't* event television.' Just a little thing. A nice little thing. Or go and do regional theatre. Something that doesn't have every spotlight blazing at me. There was a period when *Doctor Who* and *Sherlock* were shooting at the same time and I was shuttling between John Watson's wedding and the climactic scene of the 50th. I was thinking, 'Everybody's going to be watching these. It just feels like everything has to be an event.' That's why I wrote *Listen*. Just so I could do one that they could have made in 1966. Just to *not* write an event episode."

Steven's predecessor, Russell T Davies, has gone on to write the eight-part drama *Cucumber*, currently airing on Channel 4. Are you looking forward to a time when you can focus on that sort of project? Something that is more personal to you in some way?

"Um... yes..." Steven says, "but I don't particularly know what that is at the moment! I know Russell has said 'No more second series', which I understand. I can really understand that impulse. Just to do something where success is measured in a different way. The success, and – thank God for it, I'm so grateful for it, and I'm so pleased it happened to me – but the success of these two shows is now measured in international audiences of unfeasible size, and brands that are everywhere. Sometimes that does feel as though you're the entire brass section of the orchestra, all the time."

Before his current success with *Doctor Who* and *Sherlock*, Steven reinvented *Jekyll* [BBC One, 2007] and wrote the script for the animated movie *The Adventures of Tintin* [2011], so do you have the urge to do something...

"... which *isn't* basically recreating a childhood favourite?" he cuts in. "Ha! Yes! I've said – and I've had to say it several times – that's the last time I'm doing *any* of that. I'm not re-inventing something else." He pauses for a moment to consider. "Basically, I need to have something where I can just enjoy it as a fan." **DWM**



Back home: the first time we meet the Doctor's own people: the Time Lords.

THE HUMAN QUESTION

Back in **DWM** 475, Steven Moffat ended his regular 'question and answer' column by throwing down a gauntlet for readers. In which *Doctor Who* story, Steven wanted to know, is it first definitively confirmed that the Doctor is not a member of the human race?

We thought it was about high time that we drilled down into the evidence and got to the bottom of this one, so we asked **DWM**'s very own master or trivia, The Watcher, to guide us through the labyrinth of claims, counter-claims and contradictions in the show's early years. You can read the results of the Watcher's investigation over the page, so if you don't want to have the answer spoiled for you, you should stop reading this box-out now...

"My epiphany on the whole thing was this," states Steven Moffat. "*Why* did they hold off being specific for so long? Until *The War Games*, really. Why did they hold off? When the easiest option for the regeneration episode – as it would later be termed – would be to say 'Because I'm not human'. When the easiest option in *The Evil of the Daleks* would be to say 'Because I'm not human'. Why do they avoid it? And the answer is so simple, it took me ages to think of it."

Okay. So why *do* they avoid saying whether the Doctor is an alien or not for so long?

"What's the title of the show? You weren't *supposed* to know! *The War Games* does what it does because it's the *end*. They think it's over! It's actually a last-minute decision that it *wasn't* the end of *Doctor Who*. It's like the last episode of *The Prisoner*. If you go and watch *The War Games* now, and put yourself in the mindset of what it was like to watch then... You didn't know if the Doctor was human; you didn't know where he came from... Then suddenly that moment when someone recognises him is *sizzling!* It's a different show! It must have been, 'Oh my God, did you see what happened?! We're going to find out who he is!'

"From that point on, of course, the title has been sort of meaningless – for years. But for the first six years, the title *means* something. We literally don't know who he is. The reason we don't find out who he is, is the same reason why the Prisoner never escapes Portmerion until the end. It's because the format of the show is not knowing who he is."

LOVING THE ALIEN

The Watcher investigates Steven Moffat's poser: so when *was* the Doctor confirmed as an alien...?

Okay, everyone. Deep breath. (Not the episode *Deep Breath*, you understand. It was definitely earlier than that. I just meant the well-known phrase 'deep breath', because I think we're all going to need one.) Hold onto your hats, and off we go...

First of all, let's put from our minds the obvious fact that the Doctor comes from another world – that particular cat exits the bag before the end of *Doctor Who*'s first episode. As Steven Moffat pointed out when setting us this challenge, it remains entirely possible in *An Unearthly Child* – and for quite some time thereafter – that the Doctor isn't an alien at all, but simply a human being born on some colony planet in the far future. Secondly, for the purposes of this exercise let's disregard what may or may not have been going through the minds of producers, script editors or actors during the show's early years. We're talking about the on-screen evidence, as revealed in the episodes themselves: in Steven's words, 'When did the *Doctor Who* production team stop hedging their bets and make him alien?'

To start at the very beginning, let's consider that all-important line in *An Unearthly Child*: "Susan and I are cut off from our own planet." It's interesting to note that in the untransmitted pilot episode, the Doctor precedes this with the revelation that "We're not of this race." Was this small but momentous edit given deep thought at the time? Was it consciously made to preserve the Doctor's mystery? Was it part of a specific editorial decision to make the Doctor a human being? Or was it an entirely random throw of the dice? We'll never really know the answer to that one, but we can't ignore the fact that, for the remainder of the 1960s, there are plenty of hints that the Doctor is a human being. On more than one occasion, the First Doctor says as much himself. Here he is in the second episode of *The Sensorites*: "It's a fallacy, of course, that cats can see in the dark. They can't. But they can see better than *we* humans..." In Episode 2 of *The Savages*, he tells Edal that the savages are "human beings, like you and me." In the same period, various peripherals and spin-offs openly declare the Doctor to be human, from the Peter Cushing movies to some of the stories in the early *Doctor Who* Annuals – one of which, amusingly, has the Doctor claiming he's from Earth, prompting an asterisked footnote explaining that 'Dr Who is prevaricating, because, of course, he did not come from Earth' – which looks suspiciously like a hasty last-minute intervention by someone from the production office.

Not even the arrival of the Monk in *The Time Meddler* can shed any particular light on things: the nearest we get is when Steven asks, "I take it you both come from the same place?", to which the Doctor replies, "Yes, I regret that we do, but I would say that I am 50 years earlier." Nothing there to upset the 'humans of the future' theory.

However (you could sense a 'however' hovering in the air, couldn't you?), it's not quite as simple as that. Seeded throughout 1960s *Doctor Who* is a nebulous notion that the Doctor is somehow more than human. Even here, the consistent implication seems to be that he began life as an ordinary human being, and that his travels through time and space have somehow augmented him. Let's have a quick whip through the evidence. First up is the opening episode of *The Chase* in which, harking back to the events of the previous Dalek story, the Black Dalek says, "The Doctor and the three humans delayed our conquest of Earth." Now, with hindsight this line might plausibly be taken to imply that the Doctor is not human; it's more likely, though, that it's merely Terry Nation's way of avoiding something so quaint as having the Black Dalek mention all three companions by name – in other words, our over-sensitive antennae might be blinding us to the probability that it simply means 'The Doctor and the *other* three humans'. Perhaps more revealing is the implicit assertion that Susan is also human – an assumption which the Doctor must surely have shared with the viewers a few months earlier when he left her on Earth to grow old and die with David Campbell.

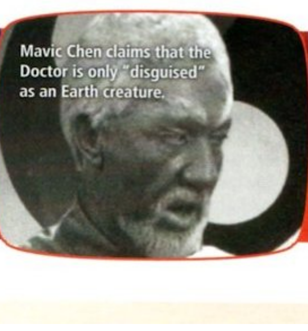
Next up we have the eighth episode of *The Daleks' Master Plan*, in which Trantis says that the Doctor "looked like an Earth creature", to which Mavic Chen intriguingly replies, "That's only a disguise. The Daleks know of him. He is some kind of time and space traveller." In the same story we get one of the earliest explicit suggestions that the Doctor possesses physical powers which set him apart from the rest of us, as he happily proves less susceptible than Sara to the ravages of the Time Destructor. Not long afterwards the greatest power of all is revealed, as the Doctor is 'renewed' at the end of *The Tenth Planet* (there's no talk of 'regeneration' here, nor for many years afterwards). Again the details are tantalisingly sketchy: "It's part of the TARDIS," he tells Ben and Polly in *The Power of the Daleks*. "Without it I couldn't survive." This could mean just about anything you want it to mean, but it certainly doesn't make the Doctor an alien – the 'renewal' trick, apparently achieved with help from the TARDIS, might well be something developed by humanity in the future, or perhaps developed uniquely by the Doctor (it's worth remembering that even after the Time Lords are introduced in *The War Games*, we don't get a single shred of evidence that any of them share the Doctor's ability to 'renew' until it's established as a common ►

'It's like he began life human and has been augmented...'

The Doctor and Susan are cut off from their "own planet."

The Doctor implies he is human in *The Sensorites*.

The Daleks of *The Chase* certainly believe that Susan is human...


Mavic Chen claims that the Doctor is only "disguised" as an Earth creature.

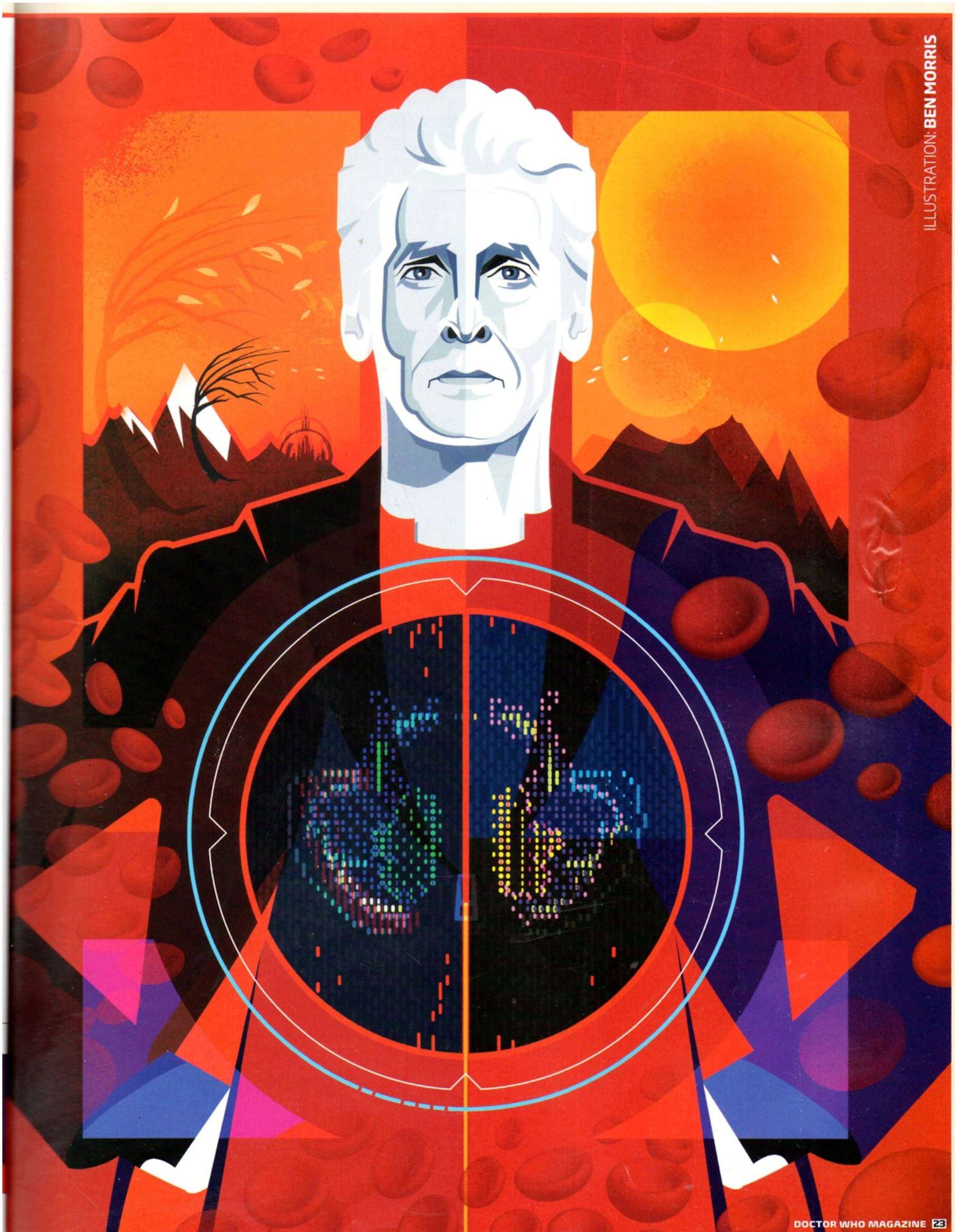
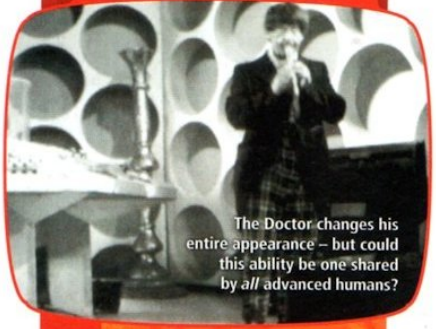
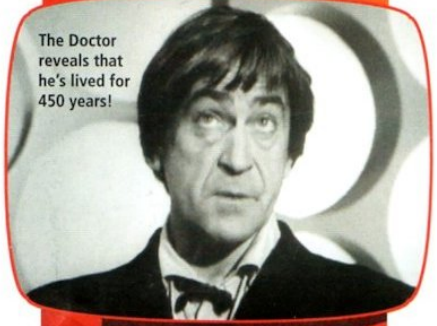


ILLUSTRATION: **BEN MORRIS**



The Doctor changes his entire appearance – but could this ability be one shared by *all* advanced humans?



The Doctor reveals that he's lived for 450 years!

The Doctor meets one of his own people – but are they human, or something else?

Spearhead from Space reveals that the Doctor has two hearts...

At last! The Doctor tells Channing that he's not human.

> **'The Daleks claim that the Doctor is "more than human"...'**

biological trait – and finally christened 'regeneration' – in the last episode of *Planet of the Spiders*).

The notion that the Doctor is simply a human whose travels in the TARDIS have left him super-augmented gains further traction in *The Evil of the Daleks*, in which the Daleks tell the Doctor that they have chosen Jamie, and not him, to take their 'Human Factor' test because "You have travelled too much through time. You are more than human." He makes no effort to contradict them, and in the final episode he tells Jamie that he is unaffected by the 'Dalek Factor' because "I don't come from Earth". Another milestone is erected in the next story, *The Tomb of the Cybermen*, in which we learn for the first time that the Doctor measures his age in centuries: he tells Victoria that "if we count in Earth terms" then he is about 450 years old.

There's another fleeting moment of intrigue in *The Ice Warriors*, when the computer-loving Clent's mistrust of the Doctor prompts the response "What do you mean, I'm only human? Well, as a matter of fact – ", whereupon he's interrupted. *The Enemy of the World* offers another morsel of circumstantial evidence: "They're human beings, if that's what you mean, indulging in their favourite pastime – trying to destroy each other." There's certainly a sense here of the Doctor distancing himself from the species – but then again, there'd be nothing incongruous about hearing a human like Richard Dawkins or David Attenborough talking the same way in a documentary. Once again, ambiguity rules.

And so to *The War Games*, in which we finally meet the Doctor's own people – but, believe it or not, even here there's nothing to say explicitly that the Time Lords are an alien species. The War Chief certainly speaks of "these humans" as though he isn't one himself, and he tells the Doctor that "We were both Time Lords, and we both decided to leave our race." The Doctor later tells his companions that "the Time Lords are an immensely civilised race. We can control our own environment, we can live forever, barring accidents, and we have the secret of space-time travel." And that's about it. There's just enough wiggle-room here to suggest that the 'super-advanced humans' model still holds water.

We're on the brink of the big reveal now – but just before we get there, we need to backtrack a little, because there's another point that we have to consider. It can't be ignored that the Doctor's familiar alien physiological characteristics – in particular his two hearts and his unusual pulse – not only go unmentioned during the 1960s, but are also openly contradicted on several occasions. *Inside the Spaceship*, *The Tenth Planet* and *The Wheel in Space* all feature scenes in which characters check the unconscious Doctor's heartbeat and find nothing unusual: in the first of these, Ian explicitly says, "His heart seems all right."

Some fans have pointed to a scene in *The Dominators* (the very next story after *The Wheel in Space*, note) as offering the first proof that the Doctor has two hearts, but in fact this is a misconception based on a spot of retro-fitting carried out by Ian Marter in his novelisation, published 16 years later. There's nothing in the televised version of *The Dominators* to suggest that the Doctor has two hearts – if anything, the implication is to the contrary. The scene in question finds the Dominators scanning Jamie, noting "Only one heart" (as though this is something unfamiliar to them), and surmising that the Doctor "will be identical" – an assumption shared by viewers in 1968. In a later scene, they scan one of the Dulcians and note "Greater brain power, two hearts" (and the fact that this appears to be more along the lines that they were expecting seems to imply that the Dominators themselves also have two hearts – but that's another story). At no point do they scan the Doctor, and it's only our subsequent knowledge of his two hearts which seems to suggest a sense of 'Phew, that was a close one' – an implication neatly added by Marter in his book.

On screen, the first we hear of the Doctor's two hearts is in Episode 1 of *Spearhead from Space*, when Dr Henderson holds up an X-ray revealing them both. A few moments later he's on the phone to an equally nonplussed Dr Lomax, who has examined the Doctor's blood sample and declares "It wasn't human blood!" And finally, after six long years of prevarication, the last episode of *Spearhead* lays its cards on the table when the Doctor says to Channing those three magic words: "I'm not human." There, at long last, we have it. Case closed.

Robert Holmes, who wrote *Spearhead from Space*, was later responsible for introducing many of the Doctor's other alien characteristics, such as the respiratory bypass system first mentioned in *Pyramids of Mars*, and the artron energy introduced in *The Deadly Assassin*. Perhaps we also have Holmes to thank for providing us, quite unwittingly, with a get-out clause for those early instances of the First Doctor describing himself as human. When quizzed by Sarah Jane in *The Time Warrior*, the Third Doctor observes that "the definition of the word 'humanity' was always rather a complex question, wasn't it? ... If you mean am I a native of the planet Terra, the answer is no, I'm not." Thus, with a little latitude, we might assume that the First Doctor was thinking along similar lines when he chose to align himself with humanity.

But what of those pesky single heartbeats in *Inside the Spaceship*, *The Tenth Planet* and *The Wheel in Space*? How can we possibly reconcile those with what we now know about the Doctor? Unlikely as it may seem, there might just be a way – and, rather niftily, it allows us to seal up one final can of worms which we haven't yet got around to opening. I refer, of course, to the Eighth Doctor's shock revelation in the TV Movie that, just like Mr Spock, he is "half-human on my mother's side."

Time for another deep breath, as I invite you to contemplate the ingenious and/or spectacularly loopy theory put forward by some fans that, for reasons yet to be revealed, (a) the Doctor was indeed born half-human, and (b) the Time Lords 'reboot' his genetic make-up when they trigger his regeneration at the end of *The War Games*. In other words, at the end of the Doctor's second incarnation the Time Lords cancel out his mixed-race physiology and, among other things, gave him back his second heart. This would neatly explain why the Doctor has only one heart as late as *The Wheel in Space*, but has two (not to mention all those other alien attributes that we've never heard about before) in *Spearhead from Space*. It would also explain why he refers to himself in the TV Movie, albeit harking back to days long gone, as half-human.

Yes, you're quite right. That's absolute nonsense. The real explanation is that it's a TV show, created organically over a long period of time by all sorts of different people, and they made it up as they went along. But hey – they got there in the end.

And so did we. Phew.

The Watcher

"I am usually referred to as the Master... Universally."

BBC

THE ESSENTIAL

DOCTOR WHO

FROM THE MAKERS OF
DOCTOR WHO MAGAZINE

THE MASTER

THE COMPLETE
CASE FILE ON THE DOCTOR'S
MOST DANGEROUS OPPONENT

A GUIDE TO THE DOCTOR'S ARCH-ENEMY!

BBC THE ESSENTIAL DOCTOR WHO

CYBERME

INSIDE THE WORLD OF THE ULTIMATE MACHINE CREATURES

BBC THE ESSENTIAL DOCTOR WHO

THE TARDIS

DISCOVER THE SECRETS OF THE DOCTOR'S TIME AND SPACE MACHINE

BBC THE ESSENTIAL DOCTOR WHO

ALIEN WORLDS

THE SPACE-TRAVELLERS' GUIDE TO THE DOCTOR'S UNIVERSE

Issue 1
CYBERMEN
Issue 2
THE TARDIS
Issue 3
ALIEN WORLDS
still available

The Essential Doctor Who • **Issue 4** • **116 pages**
Available 19 March at WHSmith, price £9.99 Panini magazines

Dark MATTER

Get ready for the final chapter in the *Dark Eyes* saga, as Paul McGann, Nicola Walker and Alex Macqueen give us a few clues as to what we can expect in the final four adventures...

FEATURE BY **DAN TOSTEVIN**

The Eighth Doctor couldn't be more enamoured with the Twelfth.

"I like the fact that they've cast Capaldi, now, because to me – not just because he looks the way he does, or he's the age that he is – he's got this heaviness, as well as the mercurial brilliance, which is exactly right," enthuses actor Paul McGann. "That's what the Doctor should be like, as I see it. If you're going to get a male to play the Doctor, it should be someone like him, because there's something slightly unnerving, slightly scary, about him. You need to trust the acumen and the brilliance and the experience – you believe him, he's not a liar, he is what he says he is – just don't expect him to f***ing smile, or do requests. There's no need. He's *that* kind of hero."

That's been reflected in Paul's latest *Doctor Who* work, too. When it began in 2012, the *Dark Eyes* series rebuilt the Eighth Doctor's audio adventures from the ground up. The episodes, which blurred the lines between serialised and standalone, became ambitiously filmic in style and scale, leaping wildly through time and space, but always returned to the same key enemies – Daleks, Master, Eminence – exploring themes of hope, loss, and war; the universe of *Dark Eyes* is vast, but the same deadly dangers lurk in every corner. The Doctor, standing at the epicentre of all this, was not immune to big changes of his own.

"I've noticed, the last few years, that there's more of his... I suppose sadness and vulnerability," observes Paul. "His loneliness. He loses these companions. He's kind of doomed to see it all, to repeat it all. We've just played a scene again, at the end..." He trails off, fearing spoilers. "Lamentable things happen," he offers instead. "That's the Doctor. That's the Doctor in essence."

It's almost 15 years since Paul started regularly reprising the role on audio. "I feel it's a bit 'older' than it was," he nods. "Now you've just told me it's 15 years – no wonder it's older! It feels now *he's* older; I feel a middle-aged Doctor now, I don't feel like a 28-year-old Doctor like I did before. I think that's probably natural."

It was executive producer Nicholas Briggs who spearheaded the Eighth Doctor's current direction. "I think it's pushed the character into darker places," Nick agrees, "which is what Paul McGann had always asked us to do. And it had been *quite* dark before that..."

Paul himself doesn't like to dwell on the word 'darkness' ("I think darkness is in the eye of the beholder," he says, uncertainly. "Sometimes, darkness – to me, anyway – is quite present, but not in the words, you know?"), and understands that there are limits to how far the character can be pushed ("You can't suddenly go off-piste, and change the whole thing, because people just wouldn't recognise it"), but feels more strongly than ever that his Doctor should be dangerous.

"That's the direction – I think we're getting more settled into proving that he's difficult," he asserts. "It's hard to describe, except to say that I think it always has to be there. He ain't safe. He shouldn't be a safe character. Nor predictable, incidentally – just when you think... It's something that he often rails about with his adversaries, the baddies that populate these stories – he's *one of them*. If he were predictable, then it wouldn't be the same character, and the stories wouldn't work so well. I don't see him – and I think I'm not alone – as a safe bet, really. He shouldn't be. There's, to me, that potential, always, for things to go wrong, for things to get f***ed up, things to be downbeat. He's like that, you know? He's that kind of hero. It costs him, because he's come from trouble – that's how I see it. We rarely, if ever, now, allude to where he came from – why is he out on this journey at all, why isn't he back in his home place with his home people? He comes from chaos, trouble, strife, and he tends to mix with it when he's out there. That's how it is."

That's certainly how it's been throughout *Dark Eyes*. So far, he's faced it all with the aid of two companions – Ruth Bradley as Molly O'Sullivan (bearer of the eponymous dark eyes), and Nicola Walker as Liv Chenka – but last year, Molly left the 'Tardy-box' behind. "Molly's been a huge part of the *Dark Eyes* story," emphasises creative producer David Richardson, "and Ruth is a really up-and-coming actress, who's now working in Los Angeles a lot. I can see why – she's such a lovely person to have around, and a superb actor. I think it became clear, as we headed into *Dark Eyes 2*, that she would be in LA, but fortunately we were able to record with her very easily. *Dark Eyes 3* became a bit more difficult, in terms of availability, and that dictated a smaller role for Molly in those stories, and we don't have Ruth for *Dark Eyes 4*. But Molly's legacy is certainly still felt."

Liv – originally introduced in a one-off Seventh Doctor story – has flourished over the course of *Dark Eyes*. "I think what's interesting is that in the one-off, she was a very lonely, isolated woman; quite sad, and battling," observes Nicola Walker. "From meeting the Doctor and Molly, she's had this whole other lease of life and experience. I think it's saved her, really, that encounter. It's completely changed the course of her life.

"I really like the fact that Liv learns quickly. She adapts really quickly into the Doctor's world. She's understanding what it's like for him, how difficult it is. There was a phase where she didn't understand why he would never intervene, why he couldn't change things that had happened – 'If you're able to go back and change things, why wouldn't you?' – but now she's started to understand how complicated that is, and to understand him more."

How has *Dark Eyes* changed Liv most? "She's getting stronger," stresses Nicola. "Because she's moving through life with the Doctor now, she's living on the edge of experience, and that's freeing ►

> **"I've noticed in the last few years that we've seen more of his sadness and vulnerability..."**
>
> **PAUL McGANN THE EIGHTH DOCTOR**

her up quite a lot. She makes choices now that she would have never made before. Maybe that's just because the battles they're fighting now are immense, whereas the battles she was fighting when we first met her were more personal."

It's arguably the Master who's gone through the biggest development in *Dark Eyes*. When Alex Macqueen first played the role, he was obscuring his true identity. However, joining *Dark Eyes* has enabled him to properly define his take on the legendary villain.

"It's a great privilege, for a start, to be able to be involved in something where the character has evolved and grown over the period of three years," he smiles. "When I first started doing it, as 'the Other Doctor', I had no perception that it would go on to become the Master proper, so it's been a really exciting, thrilling thing to be a part of. The writers have been able to recalibrate the role, according to what they've heard from the previous renditions of what I've done, so it's grown as each writer listens to the way I play it. They can then enhance that, or draw out certain features, in the next script."

What are the main characteristics that they've picked up on in Alex's performance? "I would say it's his creative way with words, and the way he almost inhabits different caricatures as he goes along. There's a piece we've just been recording where he's talking quite a bit in French, he's got quite a lot of French signatures throughout – and that will then disappear. The Master wouldn't hold on to those. I suppose it's quite obsessive; he'll inhabit an obsessive trench of behaviour, but then once he's out of it, it's a completely different trench that he furrows. So it's obsessional signatures that expire quickly, but are very prevalent when they're going on.

"I enjoy the very sudden and quick movement from being really quite stern and controlled, to childish and playful and daft, and then straight back into something much more icy and precise. I enjoy that aspect of it; there's a chaos, but also a precision, in the role, and I really enjoy that."

There are new sides of him still to come, too. "Certainly, in the episode we've been doing today, he's been slightly less in control," Alex reveals, "or slightly less the winner..."

At earlier recording sessions, Alex was a reluctant interviewee, prefacing answers with caveats about how little he understood of the role, and its place in the *Doctor Who* universe. Now, he's a man whose Twitter account is adorned exclusively with Big Finish cover art. *Dark Eyes* seems to have changed people behind the scenes, too. "Definitely! Yeah!" he chuckles. "At first I was *much* more hesitant, you're right. Now, just because the role is such a good role – and it really is a favourite of mine, frankly – I'm very keen to attach myself to it as much as I can. I really like the picture work, and the photography.

"Because I play bureaucrats and twerps, generally speaking, it's quite nice to be doing this more sinister role. I'm very keen to mine that pathway much, much more than I have in the past; be a sinister villain character. So to attach myself to the sideshow of the Master is a way of doing that, I suppose."

The listeners have certainly responded well. "It's really nice to see some of the responses and the reactions," nods Alex. "That's very exciting. I'm very, very lucky to be able to play it, because so many could do it, and could do it a thousand times better, so I'm very lucky to be in the frame. It's nice to have this role because it is really iconic. I sat down with Peter Capaldi two weeks ago for lunch, and I was telling him how much I enjoy it, and how it reminds me slightly of our *Thick of It* relationship, in which I dominate him in some ways, even though he's a really powerful figure in that series."

For Paul, too, *Dark Eyes* has had a wider impact, underpinning an important period in his association with *Doctor Who*. "It's coincided with the big anniversary, the big events," he points out. "The last couple of years have been pretty exciting. Momentous, even, both on audio and on television.

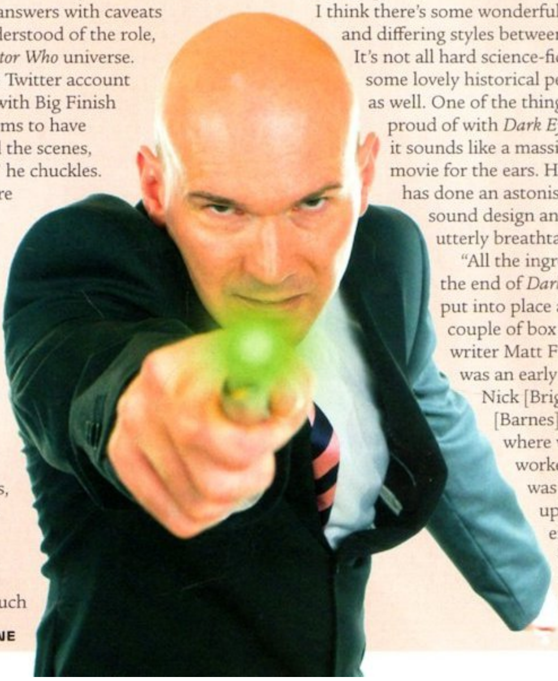
"I suppose, in a few years' time, when I remember doing *Dark Eyes*, I'll think of this whole period: the 50th anniversary, and the trips we made to America – particularly the one after the 50th, to Chicago – and noticing the penny dropping with a lot of the kids there about the audios. *Dark Eyes*, in particular, has been instrumental in quite a lot of the kids now beginning to buy them. They recommend them to their mates. They tell us, 'I've finally listened to them, I've told all my mates, I've bought them'. The Eighth Doctor's appeared – briefly – back on telly [in 2013's *The Night of the Doctor*], they're hearing about all these years of doing Big Finish, and every third or fourth fan I meet is saying, 'Where do I get 'em?'. So *Dark Eyes* has been instrumental in that."

But now, it's coming to an end. *Dark Eyes 4*, released in March, wraps up the saga with four final hour-long episodes – during which, as Paul said, "lamentable things happen." What else is in store?

"The final volume of *Dark Eyes* has to wrap up everything that's been raised within the first three volumes," explains creative producer David Richardson. "It brings everything to a head. It answers all the questions, it's a full stop on all the storylines – and there's a big, cataclysmic ending to the fourth episode.

"I'm really pleased with this set of four stories. I think there's some wonderful contrasts and differing styles between them. It's not all hard science-fiction; there's some lovely historical period stuff, as well. One of the things I'm most proud of with *Dark Eyes 4* is that it sounds like a massive, blockbuster movie for the ears. Howard Carter has done an astonishing job on sound design and music – it's utterly breathtaking."

"All the ingredients for the end of *Dark Eyes* were put into place across the first couple of box sets," explains writer Matt Fitton. "There was an early meeting with Nick [Briggs], Alan [Barnes], and myself, where we kind of worked out where it was going to end up at the *very* end, so I had an idea of what we were working towards.



Will there be an explosive climax to the *Dark Eyes* story?

"I usually play twerps – so it's very nice to be doing this more sinister role!"

ALEX MACQUEEN THE MASTER

"When we came to look at *Dark Eyes 4*, there was a bit of a 'greatest hits' aspect to it. I wanted to bring in something from all the previous ones, from all the different stories. I plotted the overall arc of the last four stories, and then we divided it up between myself and John Dorney."

It's John who opens the set, writing *A Life in the Day*. "One of the things I really liked listening to the earlier ones was the sense of 'four-disc epic', but also each disc having its own story with a beginning, middle, and end," he explains, "so *A Life in the Day* does tie in, but it's a gentle tie-in, a slow-build opening; it isn't a full-on Daleks-and-Eminence thing happening."

Nor is it overly sci-fi. "I've slightly been veering towards looking at some more sci-fi concepts, but I think I ground it in character quite heavily," admits John. "The whole sci-fi scale and grandeur tends not to interest me very much; I like small-scale human stories a bit more. I think it's more science-fantasy, or scientific romance, possibly; it's more interested in playing with narrative and character."

Elements of the plot came from Matt. "He'd written up an outline for his version of the first story, and elements of it, I kept. It was always supposed to be a broadly downbeat romance for Liv, rooted in some pulp sci-fi stuff - not using 'pulp' in a derogatory way, there - and I wanted to root it in something where I could actually get a handle on what the central problem was."

As the first episode since Molly's departure, *A Life in the Day* has to establish Liv as the Doctor's sole companion. "You now have Liv landing up with the Doctor, with her own key to the TARDIS - very exciting for her," grins Nicola. "They're in London, 1920s London, and the Doctor is saying 'Go out! Experience life! Enjoy it! Relax!', and I find that *so* brilliant, because I don't think Liv Chenka has ever relaxed for one moment. She's slept with one eye open all her life, and now she's in this strange time zone, in this strange country. She doesn't look right, she's wearing the wrong clothes. She's trying to adapt, in so many ways, and she doesn't have Molly to rely on, she doesn't have this intimate friend she has leant on so much - she is on her own."

EPISODE GUIDE

4.1 A Life in the Day

by John Dorney

IN A NUTSHELL The Doctor and Liv return to post-World War I London, where the Doctor meets Kitty Donaldson (Beth Chalmers), and Liv strikes up a friendship with her brother Martin (Barnaby Kay). But what mysterious force is hunting them?

4.2 The Monster of Montmartre

by Matt Fitton

IN A NUTSHELL The Doctor and Liv's investigations bring them to Paris, where a monster stalks the streets.

4.3 Master of the Daleks

by John Dorney

IN A NUTSHELL The Master and the Dalek Time Controller have forged an alliance. History hangs in the balance, and this time the Doctor can't help...

4.4 Eye of Darkness

by Matt Fitton

IN A NUTSHELL It's the endgame. Truths will be revealed, and a hero will make the ultimate sacrifice...

STARRING:

Paul McGann (The Eighth Doctor),
Nicola Walker (Liv Chenka),
Alex Macqueen (The Master),
Barnaby Kay (Martin Donaldson),
Rachel Stirling (Adelaine Dutemps),
Sorcha Cusack (Mary),
Dan Starkey (The Sontarans),
Susannah Harker (Anya),
David Sibley (The Eminence),
Beth Chalmers (Kitty Donaldson),
Charlie Norfolk (The Woman),
Derek Hutchinson (Usher),
Alex Wyndham (Thug),
Blake Ritson (Barman),
Camilla Power (Receptionist),
John Dorney (Android),
with Nicholas Briggs (The Daleks)

Nicola misses Molly and Liv's friendship ("You don't often have that, between two women - it was very full of wit, they understood each other, and it crossed time"), but the gap is soon filled. "It's interesting that it's at that point in the story that she meets someone else," Nicola smiles, of new character Martin Donaldson. "It was played by my real-life husband [Barnaby Kay], and that was really good fun. I was fine as long as I didn't look at him!"

Martin's brother is Kitty Donaldson, a minor character introduced in the original *Dark Eyes*, who returns in a larger role. "We're always very interested in the aftermath of the First World War, with *Dark Eyes*," explains John, "because obviously it has a lot of elements that have been rooted in that period. Because she'd been such a minor character in the first one, and had been largely ill, it gave me a lot of leeway to push her and see what I could do with her."

For the second episode, *The Monster of Montmartre*, the action shifts to France, and the Daleks are back. "We needed to bring the Daleks and the Time Controller back for *Dark Eyes 4*, and I just loved the idea of sticking Daleks in the Moulin Rouge," Matt grins. "*Moulin Rouge* is one of my favourite films, so I wanted to have that aspect of the struggling artist, and the glamorous songstress who might be more than she seems. Once you set something in that era, and you've got that sense of time and place, it kind of lends imagery to it. As you listen to it, you can picture the cobbled streets, and the decadence going on."

Why put the Daleks in that world? "I think I was thinking about can-can dancers on stage, and going back to Terry Nation's original ideas of Daleks moving like dancers. It's the juxtaposition of things that seemingly are opposite, that *don't* go together, but seem to fit. If you think of the stage, and the shape of the theatre, it all seems to come together."

Despite their absence from *Dark Eyes 3*, "I think *Dark Eyes* is *about* the Daleks," suggests Matt. "A lot of the whole plan hinges on the Daleks, and the Dalek Time Controller, so we have to come back to that. I find the Time Controller an interesting character to write - it's not your regular Dalek, it's got this mad and twisted edge to it. *The Monster of Montmartre* focuses on the Time Controller, and what he's been up to, and what his plans are, so it has to re-establish him as a threat - he was the big bad earlier on, so he's got to have some pay-off at the end of this set."

By the third episode, *Master of the Daleks*, they've occupied Earth. "It's a chance to go somewhere different, and a chance to go to Moscow which has good iconography to play with," explains its writer, John Dorney. "It's a full-scale Dalek-ised world. It's got elements, I suppose, because it did something similar in the TV show, of [1964's] *The Dalek Invasion of Earth*, but setting it in Russia gives it a faint air of a propagandist state. It's the full-on nightmare of Earth basically becoming a factory planet."

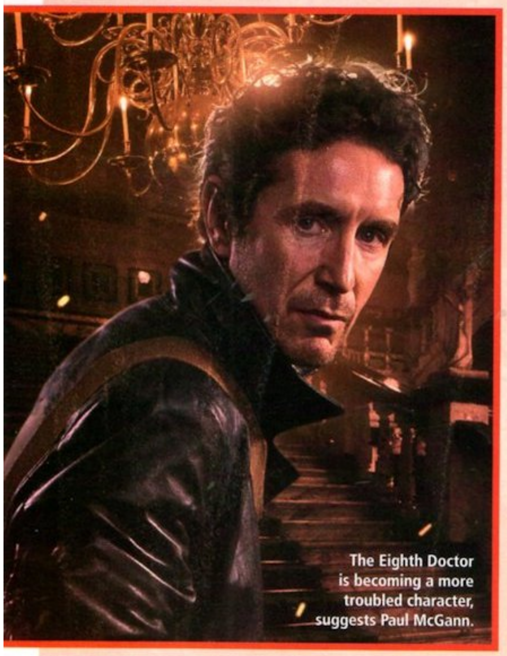
As the title implies, a certain Time Lord villain is also around. "Alex's Master is such fun to play with," beams John. "I almost deliberately refused to have him say 'Hello you' at any point, because I ever so slightly don't want to do catchphrases that often - and I thought 'I can have a lot more fun with other lines, for him'. I actually used some lines I'd had backed up for about four years - actually, it might be even longer than that, I think there's one that's at least seven years old!"

Despite the scale of events, there's a personal feel to the Master's scenes. "I must say, that's how I naturally like it," admits Alex Macqueen. "I thoroughly enjoy teasing and playing, and going through various psychological 'dances', effectively. I'd like some more psychological exchanges. I'm less comfortable with the more physical exchanges, because I think he's a refined individual, the Master. Getting involved in actual battles, and physical exertion, is probably not something he's adept at - whereas psychological mind games is definitely his forte."

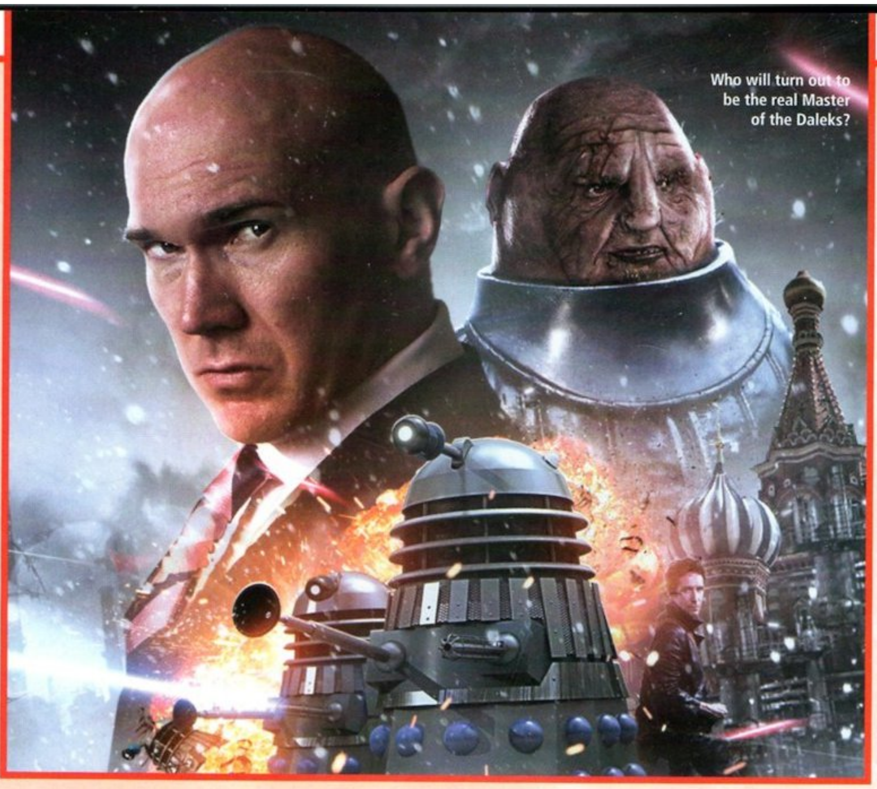
Sorcha Cusack guest stars as Mary Carter. "Well now, the remit I got was that she's from the south-west of Ireland, and those people there, from around the Cork area, are quite bossy, and feisty, and think they know the answer to everything!" she laughs. "If you were to ask a Cork person 'What's the capital of Ireland?', they would probably say Cork! So she's one of those kind of people. She's very sure about who she is, and what she wants, and so forth. The Daleks, I've had to do quite a lot with. They've been doing a bit of taking over of the world! I have escaped being exterminated because I keep a low profile, and I help some of the people they've enslaved to do their dirty works, so I'm quite useful to them."

The Doctor is relegated to a slightly smaller role, with Liv taking the lead, and sharing lots of scenes with the story's villains. "It's really exciting for me," Nicola Walker admits. "Liv is not frightened of the Master. If she *is* frightened, she doesn't show it. That's what's so amazing about her - she will stand toe-to-toe with anybody. She and the Master have a really great relationship. He's not worried about her at all - she's the fly in his way. She always feels that she is more intelligent than him, and that somehow, between her and the Doctor, they will get round it. Only it gets very close this time..."

Matt returns to writing duties for the grand finale, *Eye of Darkness*. Did the script as written stay true to the original, years-old masterplan? "The thing that happens here is the upshot of that meeting I had with Nick and Alan, so it's been ►



The Eighth Doctor is becoming a more troubled character, suggests Paul McGann.



Who will turn out to be the real Master of the Daleks?

> **"Liv isn't frightened of the Master. Or if she *is* frightened, then she doesn't show it!"**
>
> **NICOLA WALKER LIV CHENKA**

planned since back then," Matt confirms. "It's the culmination of Nick's plan. I think Markus Schriver is mine, because he was in *Dark Eyes 3*, so he was something I added in – but the way that he is tied up with the origins of the Eminence will be resolved. We've got David Sibley doing the voice [of both characters], so people might be wondering about that, but the truth is a little bit more complicated than that..."

"The development of it has been quite unusual," points out David Sibley himself, "to get a character that you really do build from the ground right up – and to have such freedom with it, because of course, you can do anything; it could have gone in a million different ways. It's really, really good fun to play the Eminence. I look forward to it every time. Now, having done this *Dark Eyes*, knowing a little bit more about how and where things actually happened, has added another side to it – and it's been a really big add-on to do the Professor Schriver stuff, and finding whatever connection that might be has been really interesting.

"It's such a massive leap of the imagination that, as an acting challenge, it's actually really interesting. The Eminence is *so* far out there in that way – so unreal, potentially – so that's been the thing. Each time we do it, I think, 'Is that going to work? Is this going to bed in properly?', so it always feels really good to get back into that odd place, where you suspend your disbelief."

Would it have been helpful for David to have known the Eminence's origins from the start? "No – quite the opposite, funnily enough. I think it's been good not to know, not to know what that would be. To know would have been a voice clicking away in your ear. I was very, very curious to know – I was talking to Matt, the writer, about this earlier – how it would happen, but I never thought of this..."

Dark Eyes 4 draws a definitive line under the last few years' worth of Eighth Doctor audios.

"I think it should feel like a resolution," asserts Matt. This particular story is coming to an end. But there is scope for more to come, and there are hints at what might happen in the future – where the Doctor ends up, and who he ends up with, here, will be the tack we take from here on in..."

"The story ends in *Dark Eyes* – but after *Dark Eyes*, we have *Doom Coalition* coming, which is another series of four box sets," reveals David Richardson. "I'm producing it, Ken Bentley is script-editing it, and it is a very interesting, big storyline. The first box set will introduce a really fascinating new Time Lord villain, who's very different to any Time Lord villain we've had before, and he's called the Eleven..."

Nicholas Briggs – a key force behind the Eighth Doctor's audio adventures since long before *Dark Eyes* – will have a reduced involvement. "I'm very busy with other things at Big Finish, and you can't do everything all the time – that's the sensible thing I have to learn, as executive producer," he admits. "The job is to find really good people to do stuff, and do as much as you can in particular areas. Since I became executive producer, I've discovered that it is a wonderful thing to be able to let other people let the crazy stuff in *their* heads come to life, let them make the drama they want to hear, as I love making the crazy stuff in *my* head come to life. I think I've had a good old run with the Eighth Doctor. But I'm not abandoning him. It's possible I will write at least one script for the next series of box sets."

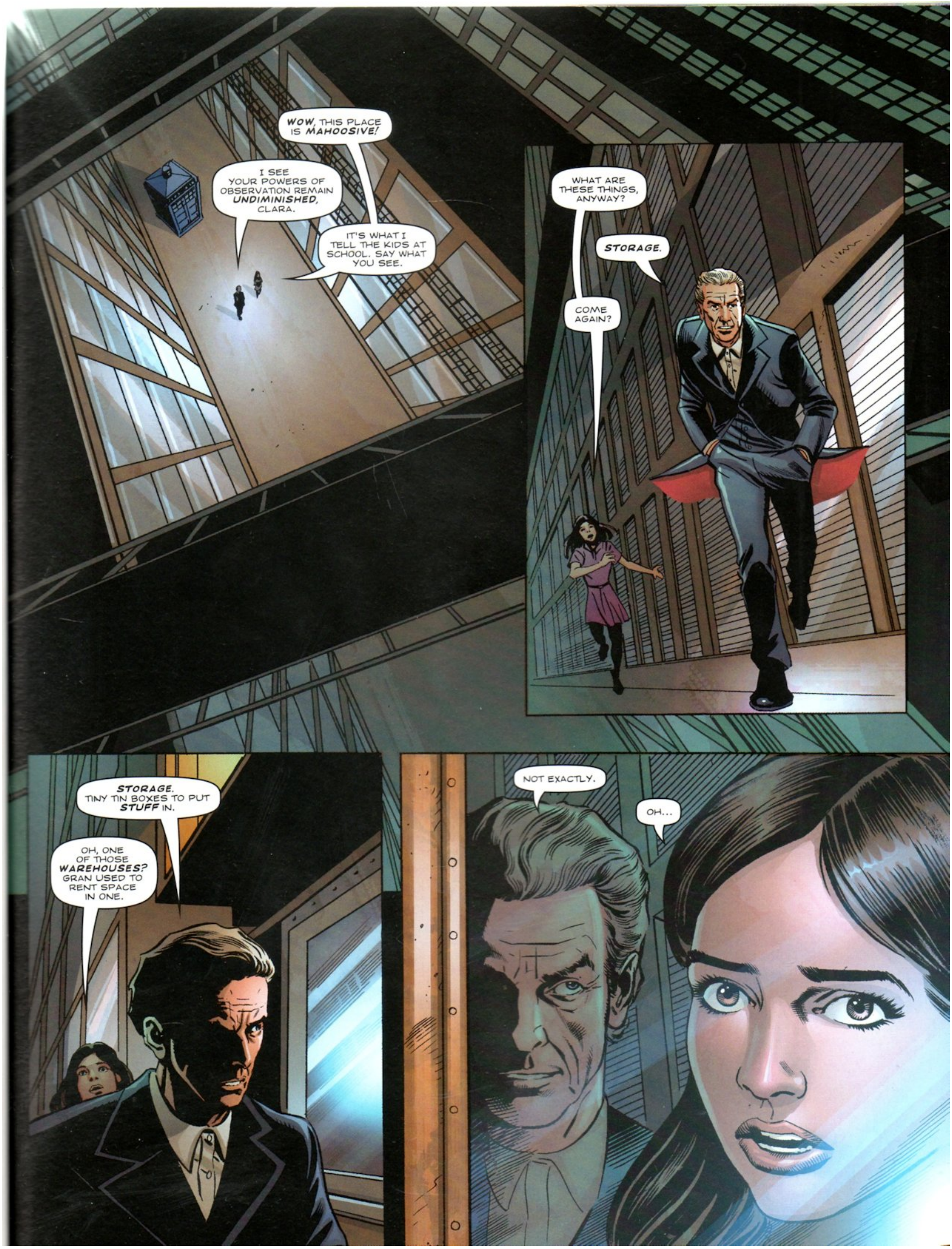
In the post-*Night of the Doctor*, post-*Dark Eyes* world, what's the Eighth Doctor's role at Big Finish? "I think we've really established what the Eighth Doctor's character is," offers Nick. "We know how he ends up in *Night of the Doctor* now, and it's pretty recognisable as the character we've been doing. I suppose that does limit us, in the sense that we can't suddenly decide to have him speak in an Irish accent and wear a parrot on his shoulder – I know that's what you were hoping for – so in a sense he has become like the other Doctors now, even though he is in his own range. Before, he was the Doctor without limits, but now we know precisely how it's going to end, which has changed it, in a way."

Is there any uncharted territory Paul still wants to cover with the Doctor's character, or have the developments of *Dark Eyes* scratched that itch? "I think I'm getting to shout me head off and perform in ways that I might have – probably *would* have – done had we gone to a series in the 1990s, if I'd had a chance to play it on the telly," he smiles. "I think for the most part, it's pretty settled."

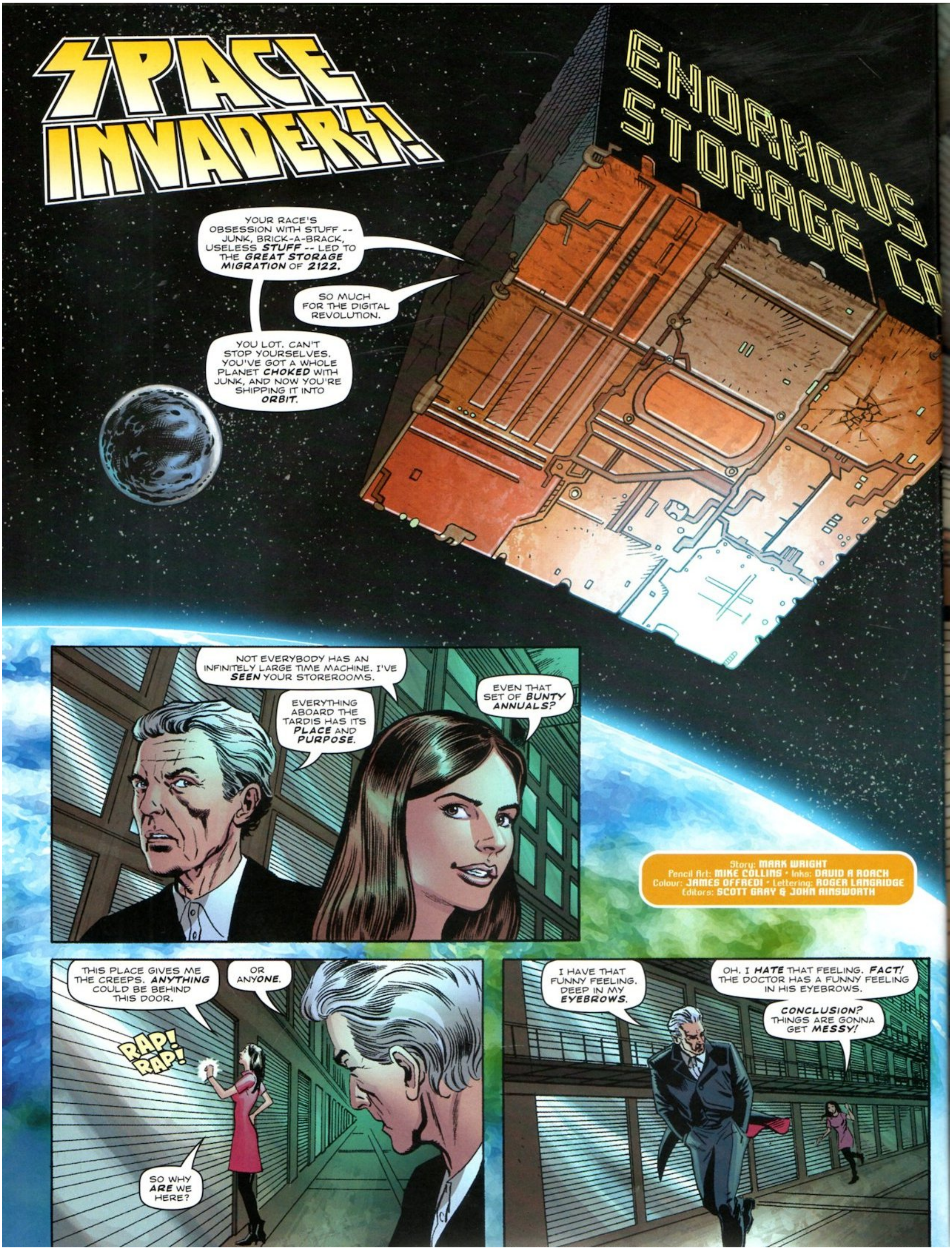
"Matt Fitton would tie it all up to two minutes before *Night of the Doctor* if I let him – he keeps trying to link it in to that and I keep severing those links! – because I think there are loads more journeys for the Eighth Doctor," adds Nick. "We want those journeys, and I think Paul McGann wants those journeys. He doesn't want it to be all over – he loves it. We want to carry on for as long as we possibly can..." **DWM**

DOCTOR WHO
BIG FINISH
DOCTOR WHO
DARK EYES 4

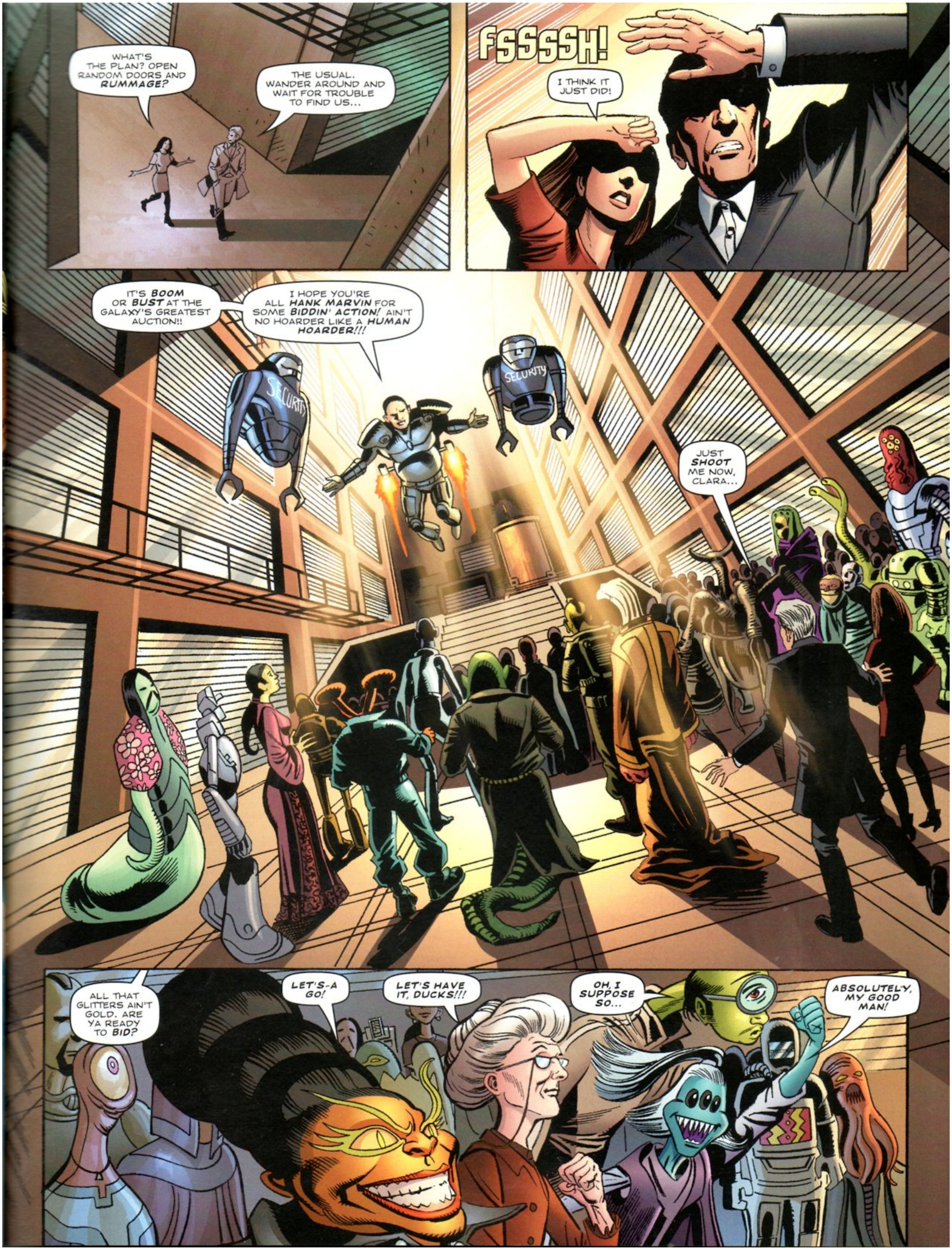
***Dark Eyes 4* is available this month from www.bigfinish.com for £20.00, both as a box set, and as a download.**

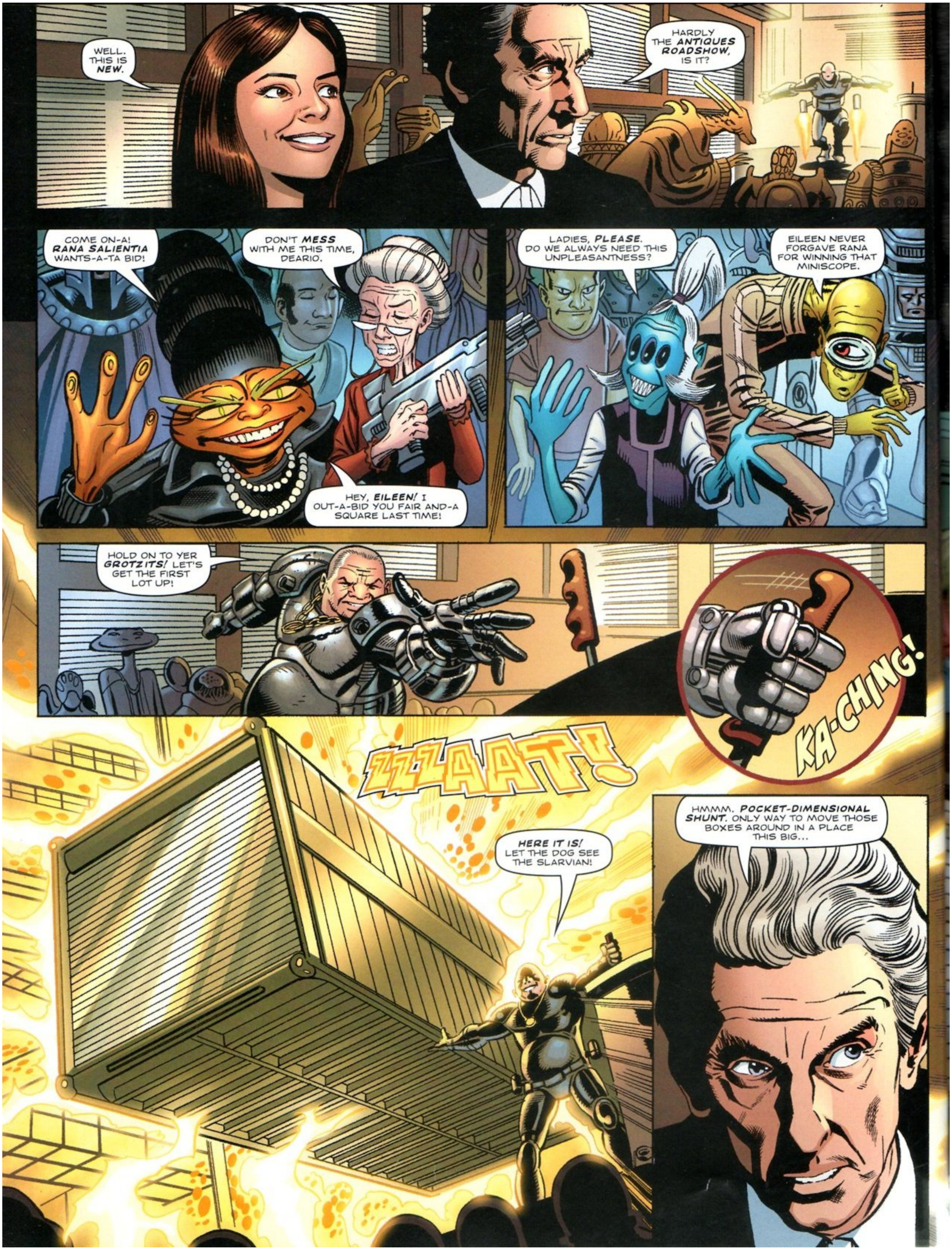

WOW, THIS PLACE IS MAHOOSIVE!
I SEE YOUR POWERS OF OBSERVATION REMAIN UNDIMINISHED, CLARA.
IT'S WHAT I TELL THE KIDS AT SCHOOL. SAY WHAT YOU SEE.
WHAT ARE THESE THINGS, ANYWAY?
STORAGE.
COME AGAIN?
STORAGE. TINY TIN BOXES TO PUT STUFF IN.
OH, ONE OF THOSE WAREHOUSES? GRAN USED TO RENT SPACE IN ONE.
NOT EXACTLY.
OH...

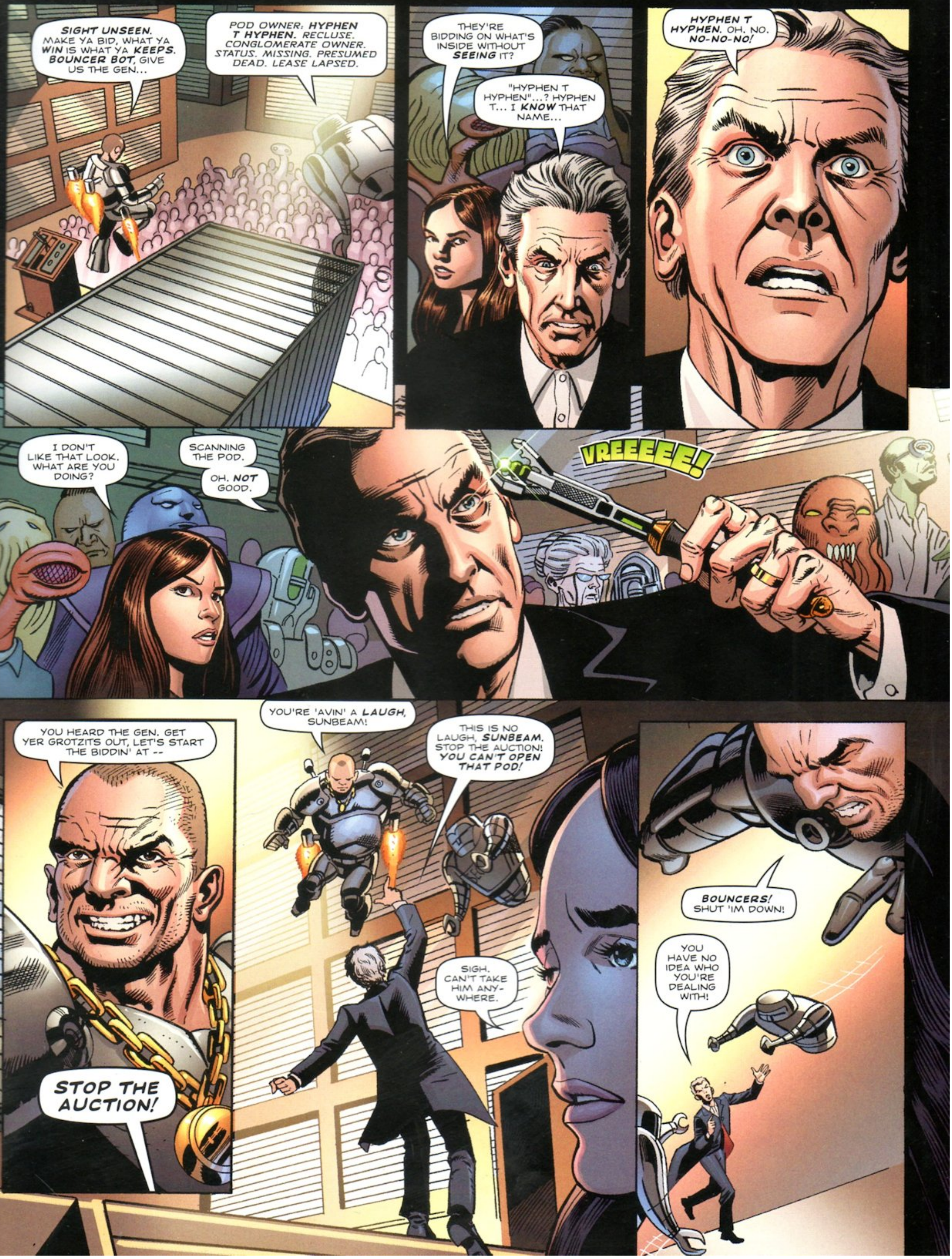
SPACE INVADERS!

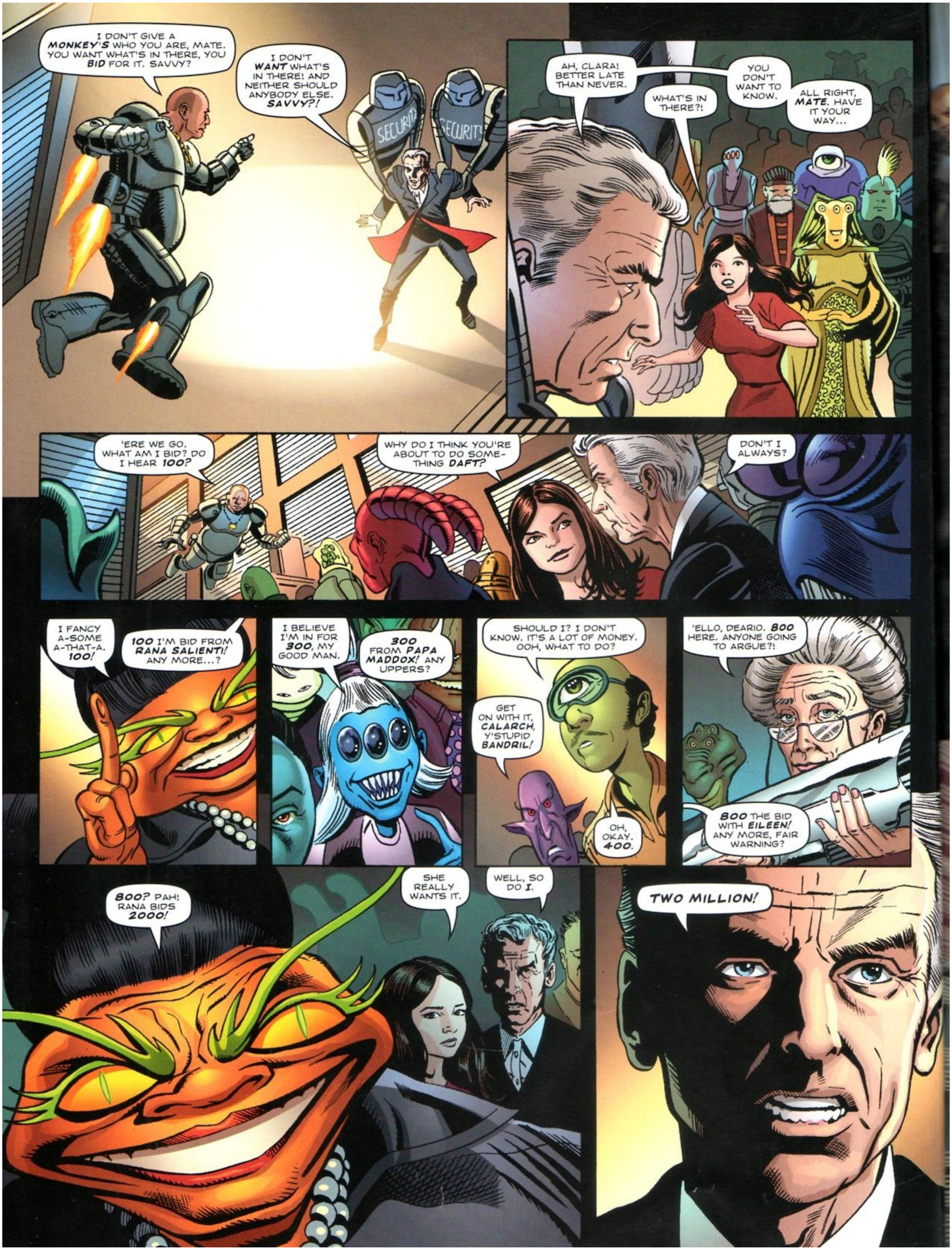

ENORMOUS STORAGE CO
YOUR RACE'S OBSESSION WITH STUFF -- JUNK, BRICK-A-BRACK, USELESS *STUFF* -- LED TO THE *GREAT STORAGE MIGRATION* OF *2122*.
SO MUCH FOR THE DIGITAL REVOLUTION.
YOU LOT. CAN'T STOP YOURSELVES. YOU'VE GOT A WHOLE PLANET *CHOKED* WITH JUNK, AND NOW YOU'RE SHIPPING IT INTO *ORBIT*.
NOT EVERYBODY HAS AN INFINITELY LARGE TIME MACHINE. I'VE *SEEN* YOUR STOREROOMS.
EVERYTHING ABOARD THE TARDIS HAS ITS *PLACE* AND *PURPOSE*.
EVEN THAT SET OF *BUNTY ANNUALS?*
THIS PLACE GIVES ME THE CREEPS. *ANYTHING* COULD BE BEHIND THIS DOOR.
OR ANY*ONE*.
RAP! RAP!
SO WHY *ARE* WE HERE?
I HAVE THAT FUNNY FEELING. DEEP IN MY *EYEBROWS*.
OH, I *HATE* THAT FEELING. *FACT!* THE DOCTOR HAS A FUNNY FEELING IN HIS EYEBROWS.
CONCLUSION? THINGS ARE GONNA GET *MESSY!*

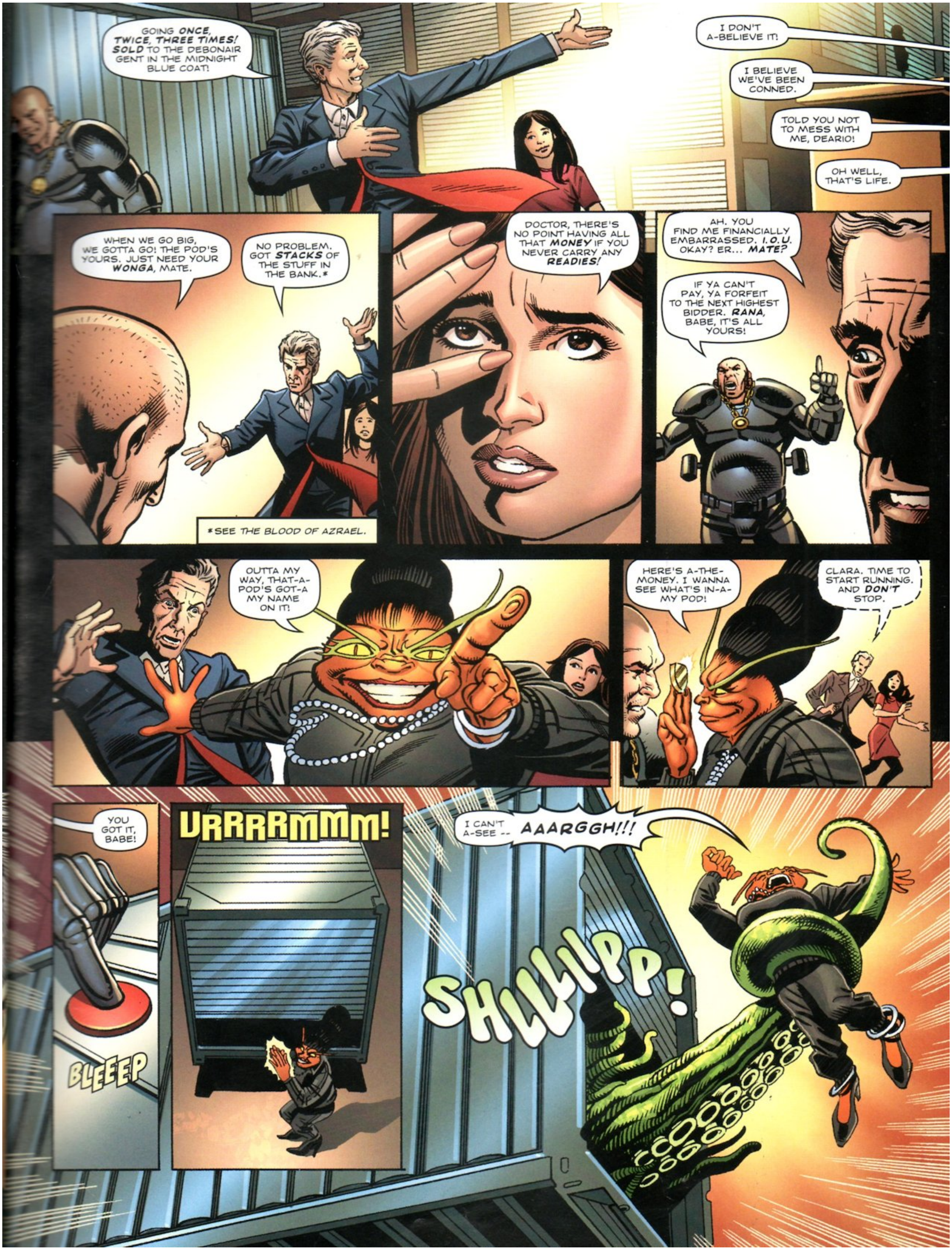
Story: **MARK WRIGHT**
Pencil Art: **MIKE COLLINS** • Inks: **DAVID A ROACH**
Colour: **JAMES OFFREDI** • Lettering: **ROGER LANGRIDGE**
Editors: **SCOTT GRAY & JOHN AINSWORTH**

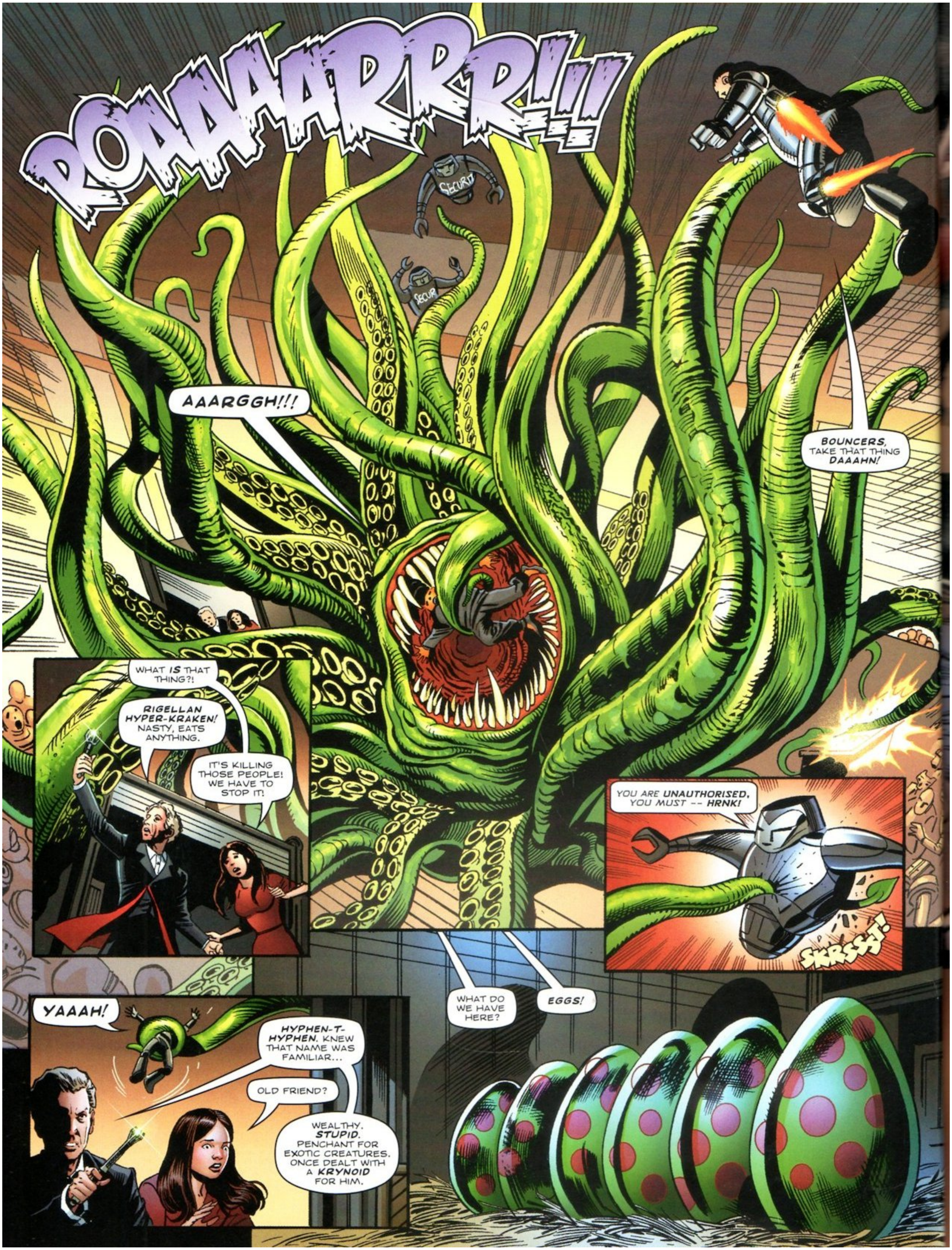

WHAT'S THE PLAN? OPEN RANDOM DOORS AND **RUMMAGE?**
THE USUAL. WANDER AROUND AND WAIT FOR TROUBLE TO FIND US...
FSSSSH!
I THINK IT JUST DID!
IT'S **BOOM** OR **BUST** AT THE GALAXY'S GREATEST AUCTION!!
I HOPE YOU'RE ALL **HANK MARVIN** FOR SOME **BIDDIN' ACTION!** AIN'T NO HOARDER LIKE A **HUMAN HOARDER!!!**
SECURITY
SECURITY
JUST **SHOOT** ME NOW, CLARA...
ALL THAT GLITTERS AIN'T GOLD. ARE YA READY TO **BID?**
LET'S-A GO!
LET'S HAVE IT, DUCKS!!!
OH, I SUPPOSE SO...
ABSOLUTELY, MY GOOD MAN!

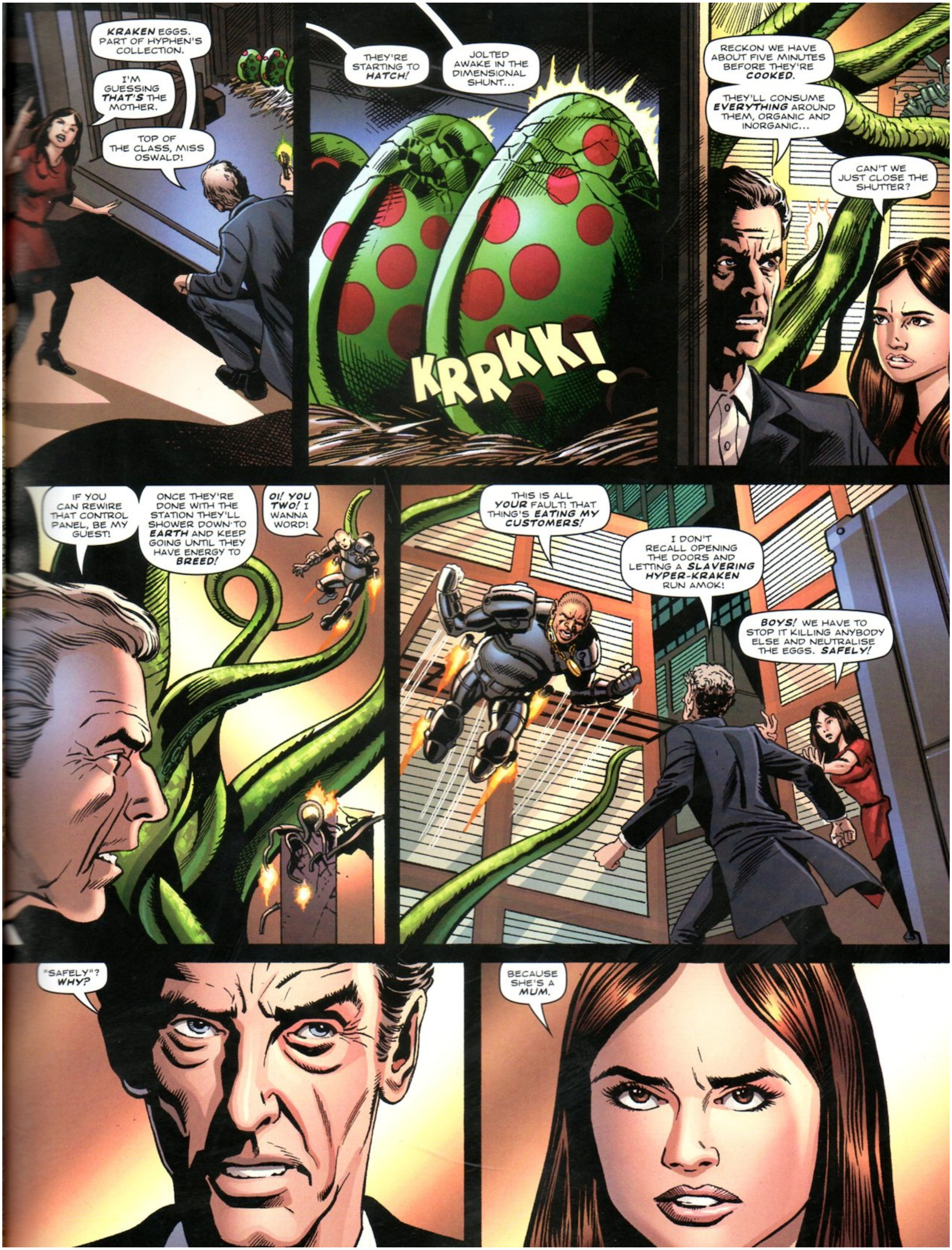

WELL. THIS IS **NEW**.
HARDLY THE **ANTIQUES ROADSHOW**, IS IT?
COME ON-A! **RANA SALIENTIA** WANTS-A-TA BID!
DON'T **MESS** WITH ME THIS TIME, DEARIO.
HEY, **EILEEN**! I OUT-A-BID YOU FAIR AND-A SQUARE LAST TIME!
LADIES, **PLEASE**. DO WE ALWAYS NEED THIS UNPLEASANTNESS?
EILEEN NEVER FORGAVE RANA FOR WINNING THAT MINISCOPE.
HOLD ON TO YER **GROTZITS**! LET'S GET THE FIRST LOT UP!
KA-CHING!
ZZZAAT!
HERE IT IS! LET THE DOG SEE THE SLARVIAN!
HMMM. **POCKET-DIMENSIONAL SHUNT**. ONLY WAY TO MOVE THOSE BOXES AROUND IN A PLACE THIS BIG...

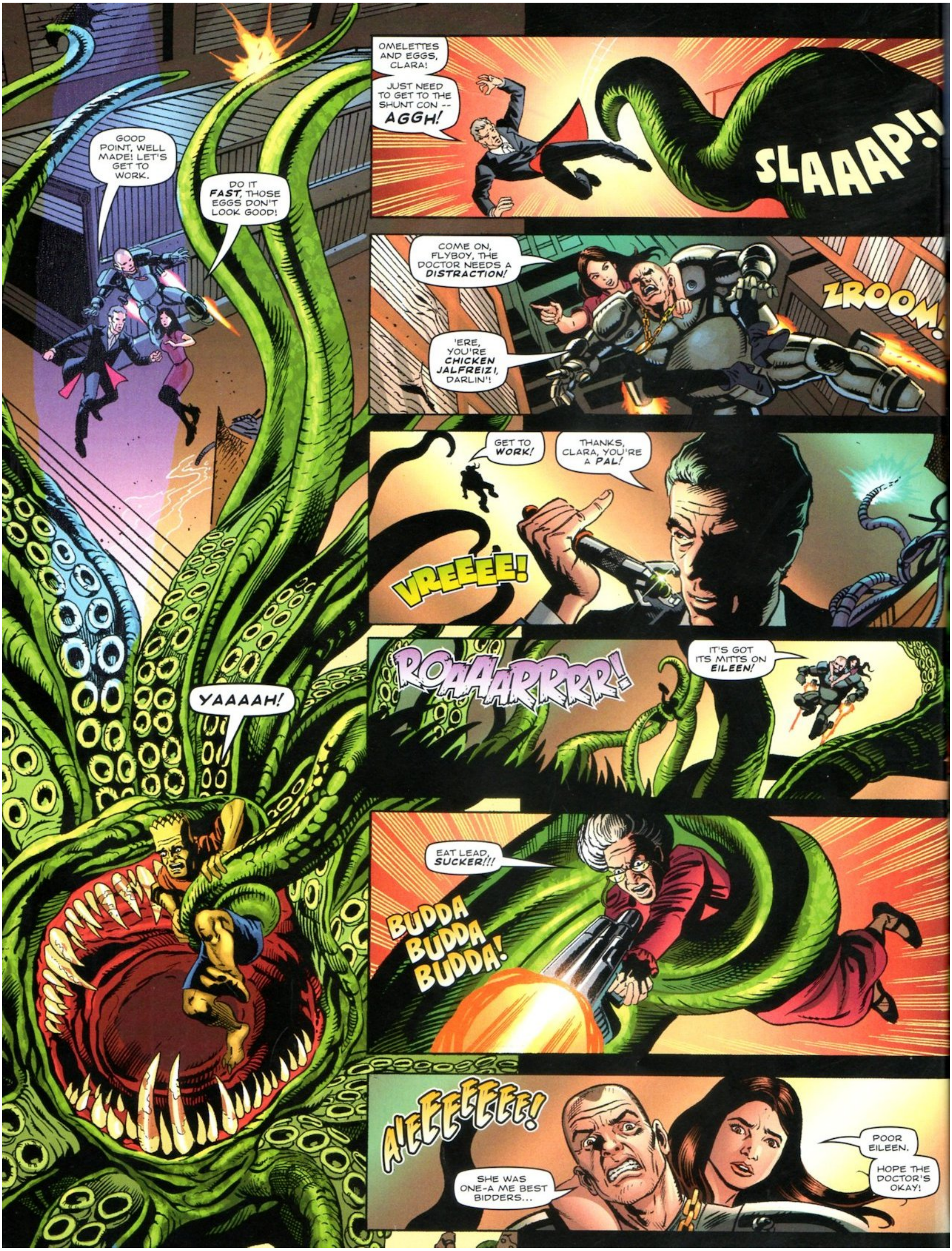

SIGHT UNSEEN. MAKE YA BID, WHAT YA WIN IS WHAT YA KEEPS. BOUNCER BOT, GIVE US THE GEN...
POD OWNER: HYPHEN T HYPHEN. RECLUSE. CONGLOMERATE OWNER. STATUS. MISSING. PRESUMED DEAD. LEASE LAPSED.
THEY'RE BIDDING ON WHAT'S INSIDE WITHOUT SEEING IT?
"HYPHEN T HYPHEN"...? HYPHEN T... I KNOW THAT NAME...
HYPHEN T HYPHEN. OH. NO. NO-NO-NO!
I DON'T LIKE THAT LOOK. WHAT ARE YOU DOING?
SCANNING THE POD.
OH. NOT GOOD.
VREEEEE!
YOU HEARD THE GEN. GET YER GROTZITS OUT, LET'S START THE BIDDIN' AT --
STOP THE AUCTION!
YOU'RE 'AVIN' A LAUGH, SUNBEAM!
THIS IS NO LAUGH, SUNBEAM. STOP THE AUCTION! YOU CAN'T OPEN THAT POD!
SIGH. CAN'T TAKE HIM ANYWHERE.
BOUNCERS! SHUT 'IM DOWN!
YOU HAVE NO IDEA WHO YOU'RE DEALING WITH!

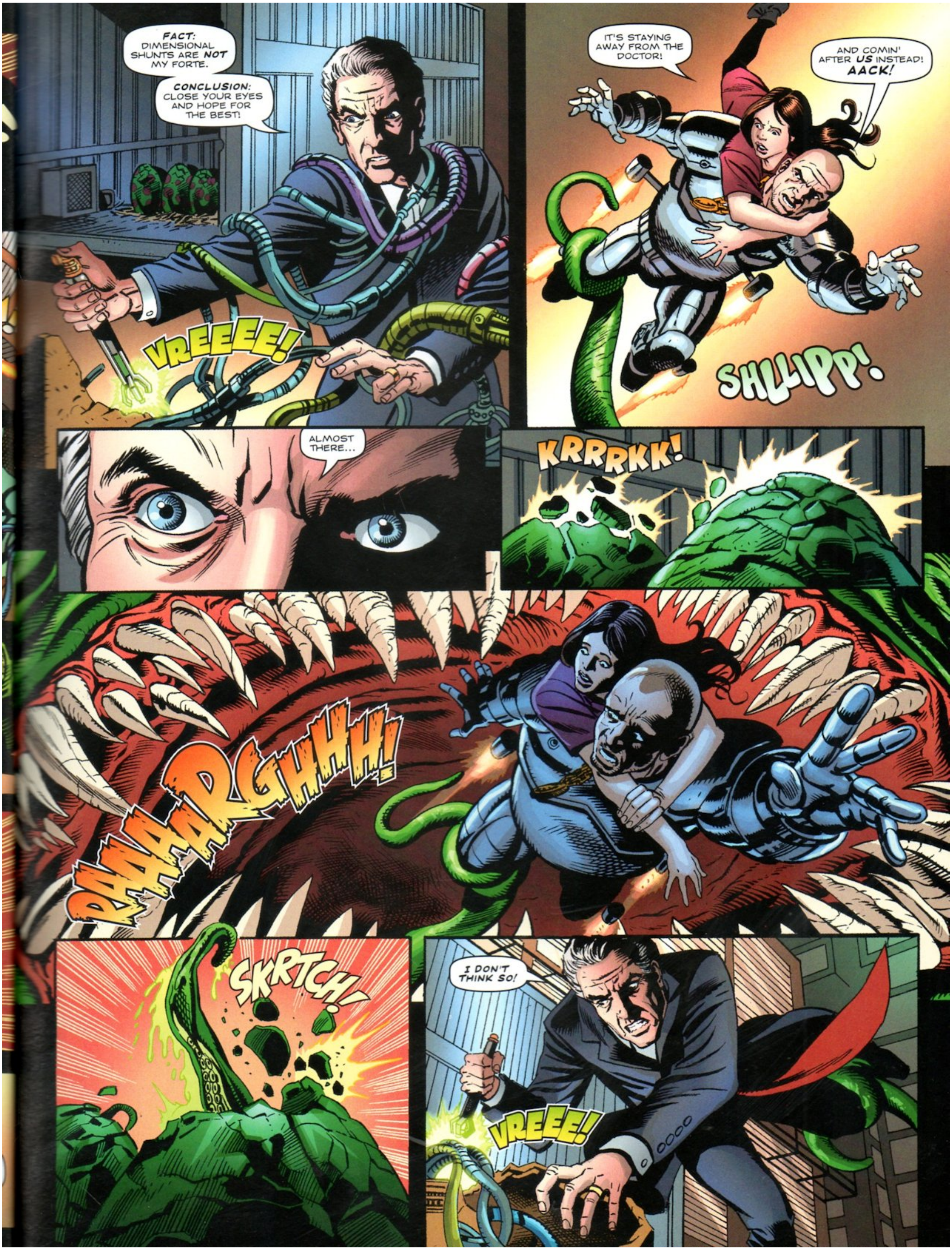

I DON'T GIVE A MONKEY'S WHO YOU ARE, MATE. YOU WANT WHAT'S IN THERE, YOU BID FOR IT. SAVVY?
I DON'T WANT WHAT'S IN THERE! AND NEITHER SHOULD ANYBODY ELSE. SAVVY?!
AH, CLARA! BETTER LATE THAN NEVER.
WHAT'S IN THERE?!
YOU DON'T WANT TO KNOW.
ALL RIGHT, MATE. HAVE IT YOUR WAY...
'ERE WE GO. WHAT AM I BID? DO I HEAR 100?
WHY DO I THINK YOU'RE ABOUT TO DO SOMETHING DAFT?
DON'T I ALWAYS?
I FANCY A-SOME A-THAT-A. 100!
100 I'M BID FROM RANA SALIENTI! ANY MORE...?
I BELIEVE I'M IN FOR 300, MY GOOD MAN.
300 FROM PAPA MADDOX! ANY UPPERS?
SHOULD I? I DON'T KNOW. IT'S A LOT OF MONEY. OOH, WHAT TO DO?
GET ON WITH IT, CALARCH, Y'STUPID BANDRIL!
OH, OKAY. 400.
'ELLO, DEARIO. 800 HERE. ANYONE GOING TO ARGUE?!
800 THE BID WITH EILEEN! ANY MORE, FAIR WARNING?
800? PAH! RANA BIDS 2000!
SHE REALLY WANTS IT.
WELL, SO DO I.
TWO MILLION!

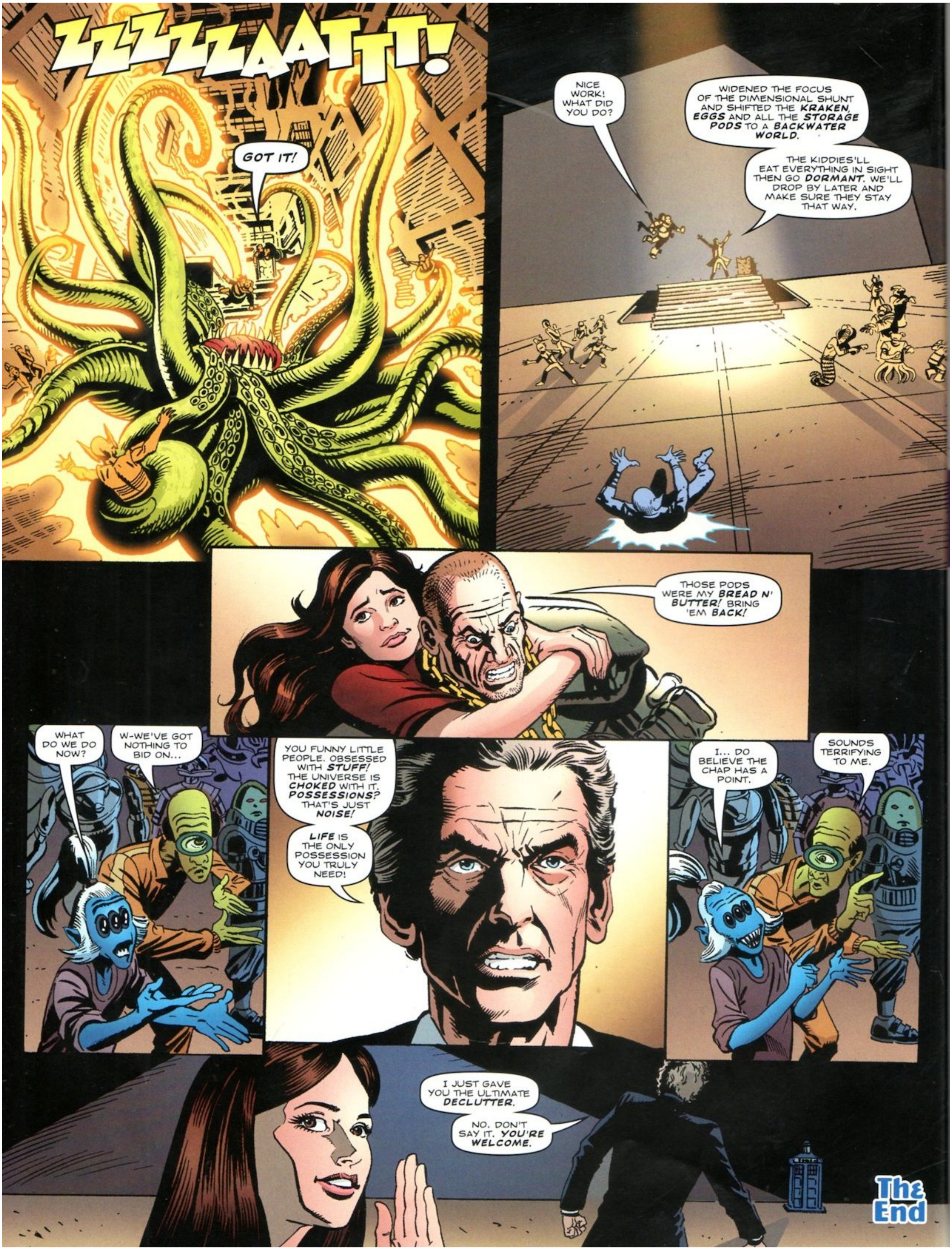

GOING ONCE, TWICE, THREE TIMES! SOLD TO THE DEBONAIR GENT IN THE MIDNIGHT BLUE COAT!
I DON'T A-BELIEVE IT!
I BELIEVE WE'VE BEEN CONNED.
TOLD YOU NOT TO MESS WITH ME, DEARIO!
OH WELL, THAT'S LIFE.
WHEN WE GO BIG, WE GOTTA GO! THE POD'S YOURS. JUST NEED YOUR WONGA, MATE.
NO PROBLEM. GOT STACKS OF THE STUFF IN THE BANK.*
*SEE THE BLOOD OF AZRAEL.
DOCTOR, THERE'S NO POINT HAVING ALL THAT MONEY IF YOU NEVER CARRY ANY READIES!
AH. YOU FIND ME FINANCIALLY EMBARRASSED. I.O.U. OKAY? ER... MATE?
IF YA CAN'T PAY, YA FORFEIT TO THE NEXT HIGHEST BIDDER. RANA, BABE, IT'S ALL YOURS!
OUTTA MY WAY, THAT-A-POD'S GOT-A MY NAME ON IT!
HERE'S A-THE-MONEY. I WANNA SEE WHAT'S IN-A-MY POD!
CLARA. TIME TO START RUNNING. AND DON'T STOP.
YOU GOT IT, BABE!
BLEEEP
URRRRMMMM!
I CAN'T A-SEE -- AAARGGH!!!
SHLLLIPPP!


ROAAAARRR!!!
SECURIT
SECUR
AAARGGH!!!
BOUNCERS, TAKE THAT THING DAAAHN!
WHAT IS THAT THING?!
RIGELLAN HYPER-KRAKEN! NASTY, EATS ANYTHING.
IT'S KILLING THOSE PEOPLE! WE HAVE TO STOP IT!
YOU ARE UNAUTHORISED, YOU MUST -- HRNK!
SKRSSST!
YAAAH!
HYPHEN-T-HYPHEN. KNEW THAT NAME WAS FAMILIAR...
OLD FRIEND?
WEALTHY. STUPID. PENCHANT FOR EXOTIC CREATURES. ONCE DEALT WITH A KRYNOID FOR HIM.
WHAT DO WE HAVE HERE?
EGGS!


KRAKEN EGGS. PART OF HYPHEN'S COLLECTION.
I'M GUESSING **THAT'S** THE MOTHER.
TOP OF THE CLASS, MISS OSWALD!
THEY'RE STARTING TO **HATCH!**
JOLTED AWAKE IN THE DIMENSIONAL SHUNT...
KRRKK!
RECKON WE HAVE ABOUT FIVE MINUTES BEFORE THEY'RE **COOKED.**
THEY'LL CONSUME **EVERYTHING** AROUND THEM, ORGANIC AND INORGANIC...
CAN'T WE JUST CLOSE THE SHUTTER?
IF YOU CAN REWIRE THAT CONTROL PANEL, BE MY GUEST!
ONCE THEY'RE DONE WITH THE STATION THEY'LL SHOWER DOWN TO **EARTH** AND KEEP GOING UNTIL THEY HAVE ENERGY TO **BREED!**
OI! YOU TWO! I WANNA WORD!
THIS IS ALL **YOUR** FAULT! THAT THING'S **EATING MY CUSTOMERS!**
I DON'T RECALL OPENING THE DOORS AND LETTING A **SLAVERING HYPER-KRAKEN** RUN AMOK!
BOYS! WE HAVE TO STOP IT KILLING ANYBODY ELSE AND NEUTRALISE THE EGGS. **SAFELY!**
"SAFELY"? **WHY?**
BECAUSE SHE'S A **MUM.**


GOOD POINT, WELL MADE! LET'S GET TO WORK.
DO IT **FAST**, THOSE EGGS DON'T LOOK GOOD!
YAAAAH!
OMELETTES AND EGGS, CLARA!
JUST NEED TO GET TO THE SHUNT CON -- **AGGH!**
SLAAAP!!
COME ON, FLYBOY, THE DOCTOR NEEDS A ***DISTRACTION!***
ZROOM!
'ERE, YOU'RE **CHICKEN JALFREIZI**, DARLIN'!
GET TO ***WORK!***
THANKS, CLARA, YOU'RE A ***PAL!***
VREEEE!
ROAAARRRR!
IT'S GOT ITS MITTS ON ***EILEEN!***
EAT LEAD, ***SUCKER!!!***
BUDDA BUDDA BUDDA!
AIEEEEEEE!
SHE WAS ONE-A ME BEST BIDDERS...
POOR EILEEN.
HOPE THE DOCTOR'S OKAY!


FACT: DIMENSIONAL SHUNTS ARE NOT MY FORTE.
CONCLUSION: CLOSE YOUR EYES AND HOPE FOR THE BEST!
VREEEE!
IT'S STAYING AWAY FROM THE DOCTOR!
AND COMIN' AFTER US INSTEAD! AACK!
SHLLIPP!
ALMOST THERE...
KRRRKK!
RAAARGHHH!
SKRTCH!
I DON'T THINK SO!
VREEE!


ZZZZZAATTT!
GOT IT!
NICE WORK! WHAT DID YOU DO?
WIDENED THE FOCUS OF THE DIMENSIONAL SHUNT AND SHIFTED THE KRAKEN, EGGS AND ALL THE STORAGE PODS TO A BACKWATER WORLD.
THE KIDDIES'LL EAT EVERYTHING IN SIGHT THEN GO DORMANT. WE'LL DROP BY LATER AND MAKE SURE THEY STAY THAT WAY.
THOSE PODS WERE MY BREAD N' BUTTER! BRING 'EM BACK!
WHAT DO WE DO NOW?
W-WE'VE GOT NOTHING TO BID ON...
YOU FUNNY LITTLE PEOPLE. OBSESSED WITH STUFF! THE UNIVERSE IS CHOKED WITH IT. POSSESSIONS? THAT'S JUST NOISE!
LIFE IS THE ONLY POSSESSION YOU TRULY NEED!
I... DO BELIEVE THE CHAP HAS A POINT.
SOUNDS TERRIFYING TO ME.
I JUST GAVE YOU THE ULTIMATE DECLUTTER.
NO. DON'T SAY IT. YOU'RE WELCOME.
The End

Doctor Who is now being enjoyed by a whole new generation. But it feels different this time...

Learning to let go

Perhaps the scariest part of having children is knowing that one day you will have to let them go. But can *Doctor Who* offer some good advice?

BY **JACQUELINE RAYNER**

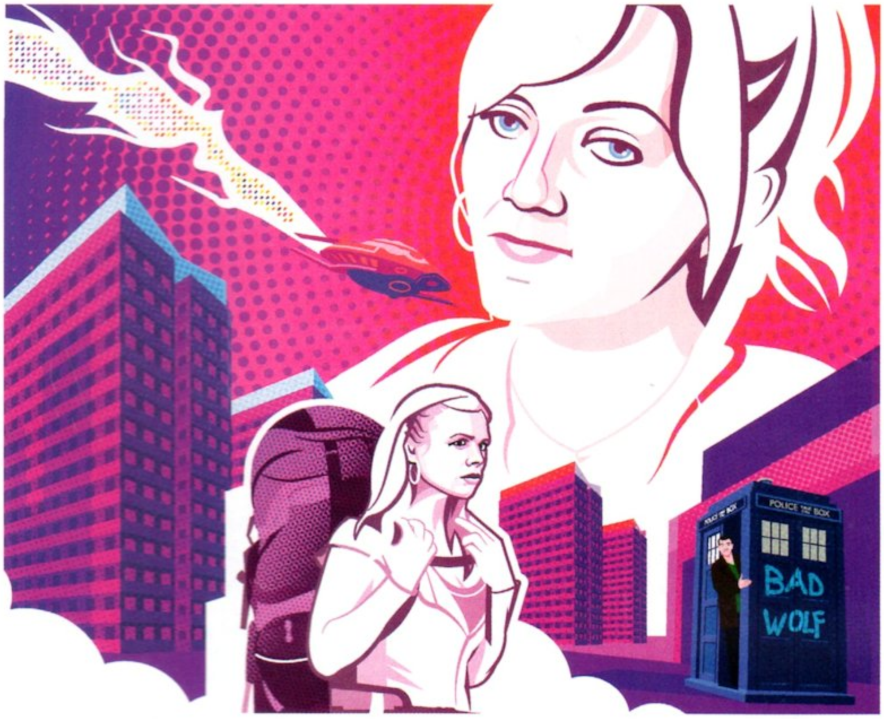


ILLUSTRATION: **BEN MORRIS**

> 'Jackie might lose her daughter – she might never see her again – but she still does the bravest, most selfless thing. She helps Rose return to the Doctor.'

You might possibly recall that Fan Twin and Non-Fan Twin started Cubs recently. This is the thing about twins, they reach every milestone at the same time. There's no 'going through something once, but knowing it'll be easier next time' – just a double dose of everything. Tomorrow they're off to Cub camp for the very first time, which will also be the first time they've ever been away overnight, apart from staying with relatives. Now, I know they will be so excited by the adventure that they won't, I hope, even spare a thought for Mummy back at home. It's Mummy back at home who will be the one sobbing I HOPE THEY'RE OK for more than 36 hours straight.

I am a worrier. (Husband will probably think this an understatement.) My time is pretty much divided between either being with my children, or worrying *about* my children if I'm not with them – even if they're just in the next room. If they're noisy, I worry that someone's getting hurt. If they're quiet, I worry that someone's been knocked unconscious. Occasionally I take a small break from worrying to think about Dalek Delegates or Monoids or chocolate, but these moments are rare and sporadic.

Back in the pre-parenting days of July 2004, because I was writing one of the first Ninth Doctor books, I was allowed to see a little bit of *Doctor Who* being filmed (yes, that was fairly exciting, she says mock-casually). The main scene I witnessed was from *Aliens of London*, where the Doctor brings Rose home only to discover she's been gone for a year. I loved that scene. It's clever and funny. But now, I find it *terrifying*. Jackie had already lost her husband – and then she lost her daughter too. She wasn't even able to grieve, she just had 12 months of terror. Yes, I felt sorry for Jackie when I first saw that scene, but my focus was on Rose. Now when I watch it, all I can think of is what Jackie must have gone through.

From 1963 to 1989, pretty much every companion was either an orphan, didn't get on with their family, or already led a fully independent life before meeting the Doctor. Did Harry have a mum who wondered why he'd stopped phoning? Did Ian have a dad who spent 1963 to 1965 scared that his son had done something sinister with a fellow teacher and one of their pupils? I note that neither Tegan's cousin nor her grandfather cared enough to even enquire in passing exactly why she and Auntie Vanessa had disappeared on the same day. At least most companions came home eventually, but were there loved ones back in Pease Pottage wondering why Mel went out one day and never returned?

Most of the time we simply didn't *know* if there was anyone left behind, and I suspect we didn't particularly care – or rather, it didn't cross our minds. This was necessary; the moment you start treating what's happening in *Doctor Who* as real, you get into trouble. How can you enjoy the adventures believing that there's real terror and grief involved? Tegan's departure annoyed me, with its out-of-the-blue inadequate attempt to add a sense of reality. "It's stopped being fun, Doctor." What, only *now?!* You mean all that stuff with the Mara, all those people who died on Sea Base 4, all those deaths due to Cybermen – Adric! – all of that was *fun*? But in 2005 we were suddenly, properly, introduced to *Doctor Who* that was placed more in real life than any that had gone before, and it was a culture shock.

My favourite Doctor quote is from *Planet of the Daleks*: "Courage isn't just a matter of not being frightened, you know... It's being afraid and doing what you have to do anyway." Back in 2005 I'd never have dreamed that my greatest role model would turn out to be Jackie – slightly ditzy, slightly self-absorbed, slightly bitchy Jackie. "God knows I have hated that man, but right now I love him and do you know why? Because he did the right thing. He sent you back to me," she says in *The Parting of the Ways*, but she realises, in the end, that Rose will never be happy to be home safe, while the Doctor is in danger somewhere. So Jackie does the bravest, most selfless thing – she helps Rose return to him. She might lose her daughter – she might never see her again – but she does it anyway. Courage isn't just a matter of not being frightened, you know... It's being afraid and doing what you have to do anyway.

I realise sending one's sons off to Cub camp is possibly not *quite* such a big deal as sending a daughter to the ultimate battle against the Daleks (for a start, Akela is an extremely lovely lady who is much nicer than the Dalek Emperor), but it still resonates. I will safeguard my children as much as I can, but ultimately my goal as a parent is to enable them to be utterly, completely themselves, even if I'm terrified inside. Thanks, Jackie.

Now, please remind me of all this when the time comes for them to go off to university and I am a hideous jelly wreck, quivering in the corner... **DWM**

THE TIME TEAM

CHRIS

EMMA

MICHAEL

WILL

The mission to watch all 813 *Doctor Who* episodes and, this month, *Torchwood*...

THIS ISSUE TORCHWOOD – CHILDREN OF EARTH

Doing it for the kids

Jack survives every time he is shot, but Ianto is just left to rot. Poor chap's had his day, see his shrine down the Bay. Although that's more than Owen or Tosh got.

COMPILED BY **RICHARD ATKINSON** | ARTWORK BY **ADRIAN SALMON**

Torchwood's Children of Earth unfolds over five hour-long episodes. Chris, Emma, Will and Michael have been invited over to the palatial penthouse apartment of **DWM** editor Tom Spilsbury, to watch the whole thing in one mammoth sitting.

"It's very *Close Encounters*," says Will, as *Day One* opens with what looks like an alien abduction. We're in a deserted spot in 1960s Scotland – it's the middle of the night and a bus-load of children are walking into a bright light.

Before long, however, we're back in modern-day Cardiff. We're presented with scenes of children frozen to the spot. Torchwood's Gwen Cooper sees two such children on her way to work. We'll soon learn that this unnerving phenomenon is affecting every child across the globe.

"It's like a *Sarah Jane Adventures* set-up," says Chris.

Emma disagrees: "In *Sarah Jane*, the children are the main focus. There's no child's perspective here."

Michael and Will's attention is elsewhere.

"Peter Capaldi!" says Michael.

"... from *The Fires of Pompeii*," finishes Will, aware that they're meant to be watching this story in its original context, without comparing Capaldi's role as civil servant John Frobisher with his later casting as the Twelfth Doctor. Anyway, back in 2009, he was rather better known for playing another role...

"Ha," says Chris, "he's playing the more polite twin brother of *The Thick of It's* Malcolm Tucker!"

Gwen has arrived at the Hub and there's a brief acknowledgement of the series' past...

"Aw," says Will as they spy a picture of Torchwood's fallen comrades. "Poor old Tosh and Owen."

"Dead!" cries Michael. "Moving on!"

Captain Jack Harkness and Ianto Jones have arrived at the local hospital, and are assessing doctor Rupesh Patanjali as a potential new recruit.

"There's a strong focus on Jack and Ianto's relationship," notes Emma. "More so than before."

We re-join Frobisher as he arrives for work. "Oh Christ," he says, eschewing the more colourful reaction his 'twin' would probably have had...

"UNIT! In *Torchwood*!" cheers Chris, as a uniformed officer briefs Frobisher on the morning's strange incident.

We also meet Frobisher's PA, Bridget Spears ("I keep wanting to call her Britney!" says Will), and her assistant, Lois Habiba ("another potential recruit for Torchwood?" wonders Michael).

UNIT also contacts Captain Jack, who was hoping to speak to someone else at UNIT about recent events. Unfortunately, she's unavailable...

"Martha?" says Emma, remembering how the Doctor's former companion cropped up in *Torchwood's* second series. "She's married?!"

"Engaged, last we saw of her," points out Michael.

"Like *that* was going to last," snorts Will. "Tom Ellis [who played Thomas Milligan in *Last of The Time Lords*] is mine."

Gwen, meanwhile, has nipped outside the Hub to interview Dr Patanjali, who has tracked Torchwood down to Cardiff Bay...

"A pig crashes a spaceship into the Thames and the suicide rate doubles..." says Chris, as it's established that the world knows all about aliens after the events of *Doctor Who's Aliens of London*. "I told you the Slitheen were a serious threat!"

The job interview has to be put on hold, however, as once again children all over the world freeze. And this time they speak: "We... are coming!"

Back in London, Frobisher is talking to a sinister man called Mr Dekker. They discuss something called the 456, that is sending messages via the children. Frobisher says he'll have to speak to the Prime Minister.

In an unexpected development, Jack has gone to see his family.

"'Uncle Jack'?" says Will as the Captain is greeted by an enthusiastic young boy, "That's a different series. 'Drink! Girls! Boys!'"

"'Dad'?!" splutters Michael, as Jack settles down for a chat with the boy's Mum (the boy – Steven – actually being Jack's grandson). "What a twist!"

"No wonder she wants nothing to do with him," says Chris as we discover father and daughter are estranged, "if he's only calling around to use his grandchild for research."

We also meet Ianto's family.

"Ianto's sister Rhiannon is brilliant," says Will.

"'Have you gone bender?'" laughs Michael, as she quizzes Ianto about a mystery man he's been seen out and about with.

Sadly, Ianto is only visiting so he can borrow his niece to use as a guinea pig.

"Dad died, that was it it," says Rhiannon, "You were off. Like I did something wrong."

"It's heartbreaking," says Chris. "This family stuff really brings *Torchwood* to life."

Gwen is also abandoning familial responsibilities: she's off to investigate an adult in a care home who's been behaving in the same way as the children.

Will's amused. "East Grinstead is not a place I ever expected to turn up in the *Doctor Who* universe."

"I bet the people of Bedford thought the same," says native Emma, whose earliest memory of all things *Who* was the Bedfordshire-bothering *Daleks' Invasion Earth 2150 AD*.

Gwen soon meets Clement McDonald – a disturbed, twitchy man with a supernatural power of smell.

"He can literally sniff out the truth!" says Chris.

That's not all Clem can smell, though.

"Gwen's pregnant!" says Michael delightedly.

The celebrations are cut short, however. Jack knows something about the 456, and the Prime Minister has ordered his execution. This task falls to a steely agent called Johnson. She uses Rupesh to lure Jack to the hospital, where she kills him, cuts him open, and hides a bomb inside his chest. She then also kills Rupesh to cover her tracks.

"Blimey," gasps Emma. "That's one way to test Jack's abilities."

"Holy hell," says Chris. "It's kind of difficult to return from the dead if you're blown into little pieces, surely?"

Luckily for the rest of Torchwood, Gwen is using the Hub's lab to scan for her pregnancy, and the computer accidentally scans Jack, revealing the device, allowing Gwen and Ianto just enough time to escape.

"BOOM!" shouts Will as the bomb detonates, killing Jack and taking the Hub with it.

"I think the daily structure of *Children of Earth* works really well. It all adds to the tension!" – MICHAEL

There's no time for Gwen and Ianto to catch their breath. As they climb from the rubble they come under fire!

"Check out that gun technique!" says Chris. "Eve Myles for the next James Bond!"

"They've lost the Hub and Jack," says Emma, "but splitting them up shows they're not limited by the technology at their disposal."

"Good point," nods Will. "Although they have their gadgets, it's the characters' own strengths that are more important."

"This is far more real than old *Torchwood*," says Michael. "A long way from silly sex gases from space."

The remains of Jack have been collected into a body bag and taken away. But it's not long before the bits and pieces start to pull themselves back together...

"Johnson is impressive," says Michael, "handcuffing the corpse to the wall. Although I'm sure it's not the first time for Jack..." He peers at the screen. "It looks like 'certain bits' of Jack grow back last. Ironic, given how much he uses that part of his anatomy."

Gwen and Rhys, meanwhile, find themselves on the run with no money, no transport, and no way of reaching any of Torchwood's contacts. Rhys finds a lorry heading to London and they hitch a ride.

"Rhys is a great bit of light relief for this grim episode," says Michael. "I love the bit where Gwen tells him she's pregnant."

With Rhiannon's home under surveillance, Ianto has to be more resourceful than ever. He manages to arrange a meeting at a nearby park where he borrows her car and laptop. While he's there, however, they witness another mysterious message from the 456.

Children everywhere stop and start to chant: "We are coming tomorrow."

"Looks like we're not getting any aliens till Episode 3," sighs Will.

"I think the daily structure works really well," says Michael. "It all adds to the tension. They'd better get their act together in the next 24 hours..."

Reaching London, Gwen tries to contact Frobisher, unaware that he's the one who wants them dead. Luckily, she gets through to Lois, who is suspicious about her boss' behaviour, and meets Gwen and Rhys in a café to find out what's going on.

Lois tells Gwen where to find Jack. Help may be on its way, but will they be too late?

"When a man's lived so many lifetimes it must be easy to rack up more than a few dark secrets," Emma says. "This one must be particularly black if they're willing to encase him in concrete to keep him quiet."

"It's unusual seeing the government deal with an alien invasion all by itself," says Chris. "Without the Doctor around, they're *way* out of their depth. Clever."

"Yes," agrees Emma. "And it seems like they've been put in a very difficult situation thanks to the actions of the people in power long before. That's politics!"

"I like *Torchwood* without Jack," says Michael.

Like it or not, however, Jack is about to be rescued... by Ianto with a great big digger.

"Back to *Torchwood* silliness," groans Michael.

"I love it," says Chris. "The 'Here He Comes In A Bloody Big Tractor' theme kicks in just as Ianto tears through the wall."

With help from Gwen, all three Torchwood team members make their escape. They then drop the salvaged concrete block off a cliff to liberate Jack.

"Barrowman bum!" says Michael, covering his eyes.

The episode concludes with a chamber being revealed that has been built to specifications supplied by the 456. A large sinister-looking tank has been erected and filled with poisonous gases...

"What *is* the 456?" wonders Chris. "The suspense is unbearable! Put on Episode 3 *now!*"

"It's Trinity Wells!" says Chris gleefully, as the US news anchor, seen previously in several episodes of *Doctor Who*, reports on recent events.

"Now we *know* the situation is serious!" laughs Will.

The Prime Minister, Brian Green, is also on TV. The schools have been closed, they're imposing a curfew on anyone under the age of 18.

Will searches around for a suitably extravagant description of the PM: "He's very oleaginous."

"He's a complete ****, you mean," says Michael, getting straight to the heart of the matter.

Meanwhile, Team Torchwood has taken refuge in a disused warehouse.

"How can the software still exist on the Torchwood server when there's no Hub?" asks Chris.

"It's in 'the Clouds'," says Will waving his arm majestically at this wonder of modern technology.

The gang soon busy themselves with a bit of thieving to help get themselves back on their feet.

"I'm not buying that," says Michael peevishly. "I liked them struggling against the odds."

Conveniently, among the stuff they have salvaged, are some special contact lenses, which will transmit whatever the wearer sees directly to Ianto's laptop.

"Good old Lois," says Chris, as Gwen meets up with her and persuades her to take the lenses. "So brave!"

Lois manages to inveigle herself into the 456's room in Thames House, by pretending that she's having an affair with Frobisher. Bridget implies that she isn't the first.

"I don't think Frobisher's the type," sniffs Michael.

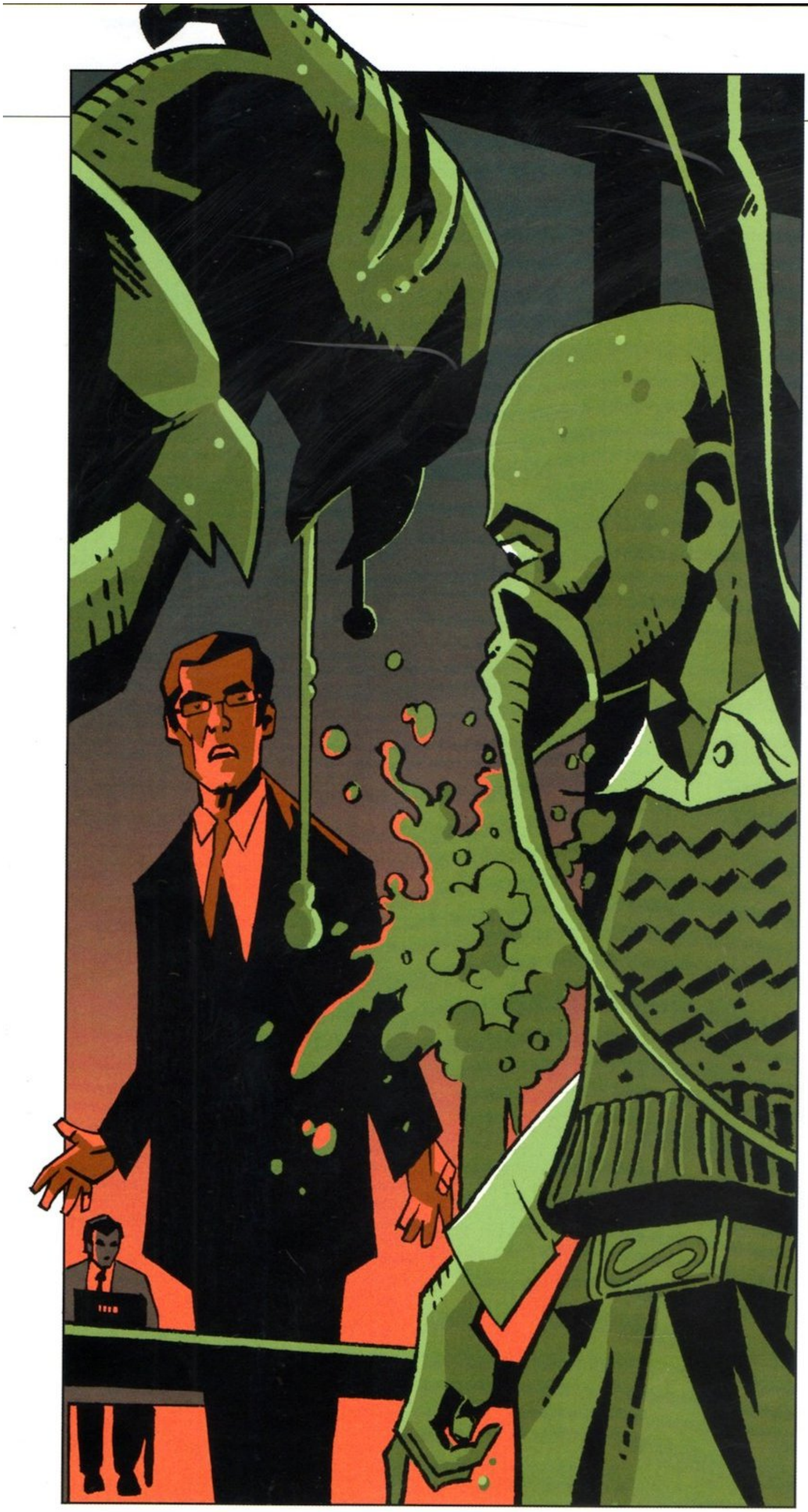
"It doesn't seem to fit," says Will. "But maybe that's how he got away with it. John Major and Edwina Currie, after all..."

"Thanks for reminding me," says Michael.

Elsewhere, Jack's daughter Alice has problems of her own...

"The government knowing about Jack's grandson is really raising the stakes," says Will.

We also learn about Alice's Mum, who died in 2006 of natural causes – rare for a Torchwood operative. ►



"That's a grim little reminder," says Michael. "Although, that would be a cracker of a *Torchwood* series – back in the 1970s with Jack and his wife!"

Despite Alice's best efforts, Johnson soon has both her and her son in custody. In the process of their arrest, however, Steven suddenly stops and points to the sky.

The 456 have arrived.

"Oh," gasps Michael. "That business with the 456 spraying in the tank is gloriously *disgusting*. I love the tiny little glimpses of them."

"Horrible," adds Will. "Shadowy, Macra-y, gunky, screaming. A big glass box of nightmares."

"Less than classy fart noises though," says Emma. "I love how the British Government tries to be sneaky about meeting the aliens when literally *all* of the kids in the world are pointing at them!"

Will chuckles. "It does help that the 456 have a dramatic streak."

While all this is going on, Gwen is busy freeing Clem from prison. He's been on the run since *Day One* and has ended up being apprehended by the police in Camden, for aggravated sniffing.

"He must be a martyr to his sinuses," says Will.

Clem is quite agitated by the arrival of the 456. And he's not the only one. An American envoy has arrived at Downing Street to complain about the British having secret dealings with the 456. It's decided that Frobisher will conduct all negotiations.

"Fantastic," says Michael. "I love how Green again squirms out of any responsibility, pretty much sacrificing Frobisher. Then we see Frobisher realising what's going on. Green is a *nasty* piece of work."

"Ha," says Chris, "it really does feel like a really twisted version of *The Thick of It* now!"

Before Frobisher can open a dialogue with the 456, he gets a call from Jack, who has tracked down Mrs Frobisher and stolen her phone.

Will's seen this before: "Jack and Frobisher on the phone reminds me of the Master and the Doctor in *The Sound of Drums* – the two sides of the story finally getting in touch."

"Brilliant," says Michael, as the two square off, threatening each other's families. "However edgy they try to make Jack, he's always going to be the hero. Which puts him at a disadvantage with Frobisher – who's reluctantly following protocol."

Jack's bluff called, Frobisher heads off to uncover the mystery behind the 456's visit to Earth.

Back at their makeshift HQ, Torchwood follows the events at Thames House thanks to Lois, the contact lenses and lip-reading software. Responses by the 456 are relayed by Lois jotting down shorthand in her notepad, which is then translated by Ianto.

At long last, the 456 make their intentions clear: "We will take your children... We want ten per cent of the children of this world."

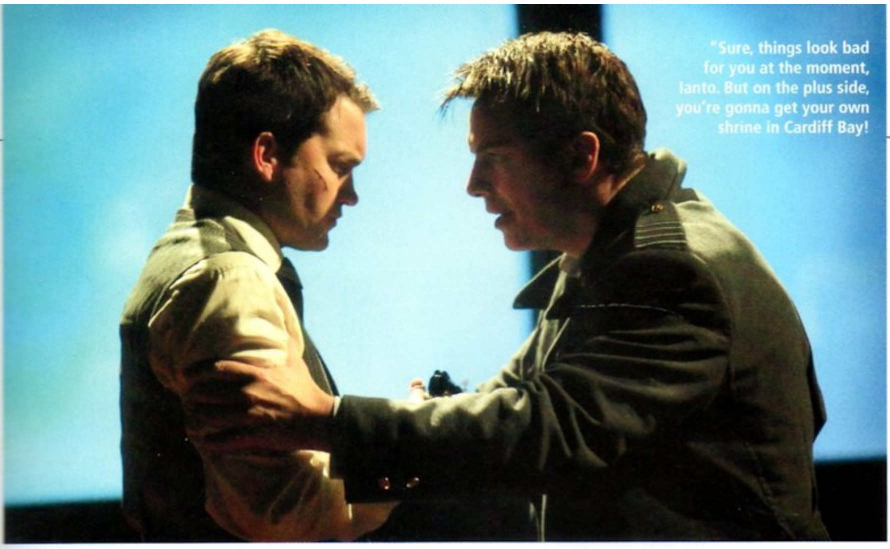
And as *Day Three* draws to a close, Clem comes face to face with Jack. It turns out they met before...

Emma has mixed feelings: "Jack's complicity in the children's disappearance... it feels like it should be a massive shock, but it somehow doesn't seem particularly surprising that Jack's been involved in some morally shady operations."

"Ooh. He's like an intergalactic Child-Catcher," says Chris. "I think it's a pretty shocking revelation..."

As *Day Four* begins, we finally we get to see exactly what happened in 1965...

"Classic moral dilemma," says Michael, as we learn that Jack and his colleagues traded 12 orphans for a cure to a mutated-flu pandemic. Only young Clement McDonald escaped the group's uncertain fate...


"Sure, things look bad for you at the moment, Ianto. But on the plus side, you're gonna get your own shrine in Cardiff Bay!

"Capaldi is stunning! No dialogue. Everything is in the eyes and the hands and the body." – WILL

"Jack's the only one responsible who's left," notes Emma. "The only one alive to see the repercussions."

The 456 invite cameras into their tank...

"This is sick!" says Michael. "A child. Still alive. Preserved as a child after all these years. That's something very nasty that you just couldn't do in *Doctor Who*. It's a proper adult concept."

"A bit like the Toclafane," points out Will. "Although you can see why this version was post-watershed."

The Cabinet gather at Downing Street to hammer out a solution to the problem at hand. Among the politicians is a minister called Rick Yates...

"It's Nick 'Voice of the Daleks' Briggs!" says Will.

"The Daleks are behind all this!" jokes Chris.

Certainly, some of the cold inhuman reasoning must have rubbed off on Mr Yates...

"The argument that it would help to alleviate the pressure on dwindling global food supplies is a tempting excuse," suggests Emma, "but is totally despicable all the same."

Another minister, Denise Riley, goes even further, suggesting that they sacrifice the less-gifted children, using school league tables.

"I'm really enjoying the nasty politicking of this," says Michael. "People considering how they can 'spin' this situation to their advantage. Wow."

"Watching this is making me feel sick," says Chris.

"It's deeply uncomfortable," agrees Will. "Both because it's an impossible decision to make, and because you know the kind of awful things being said genuinely *would* be said, if it were real."

Michael suddenly has a thought. "I've just realised that Ianto's niece and nephew are quite possibly in the underachieving 10 per cent."

Thanks to Lois' presence at the meeting, keeping a watchful eye, things are about to hot up. Jack uses a recording of events as leverage to gain an audience with the 456.

"This is enormously satisfying," says Michael.

Chris concurs. "Jack and Ianto are, in that moment, just like the Doctor and his companion – except if their words don't work, they're packing heat."

The 456 are unmoved by their bravado. They send a signal that kills Clem, and release a virus into Thames House. The building goes into lockdown; everyone inside is going to die. There's no saving Ianto Jones; the latest Torchwood agent to fall in the line of duty.

"Oh no, poor Ianto," says Chris. "This is really bloody upsetting. I'll miss him."

"Everyone's trying very hard," says Michael, mustering a bit of generosity, "but I just can't be too upset about Ianto's death. I think I'm more upset by Clem's suffering. He never asked for any of this."

"I wouldn't have thought it possible," says Will, "but the Next Time trail makes it look like things are going to get even worse..."

Gwen Cooper: *There's one thing I always meant to ask Jack. I wanted to know about that Doctor of his. The man who appears out of nowhere and saves the world. All those times in history when there was no sign of him, I wanted to know why not. I know the answer now. Sometimes the Doctor must look at this planet and turn away in shame.*

"What a great intro!" marvels Emma.

"And a great way to answer the question 'Why doesn't the Doctor help?'" adds Will.

With the government's shameful plan trundling into operation, UNIT visits the 456 to find out why they want the children.

"Oh, God..." gasps Michael. "The children are drugs. The 456 are big space-drug-addict bullies. Now, *that's* adult science-fiction."

"If they have an addiction..." begins Emma.

"Yes," says Will, grimly. "It certainly plays to the idea that they'll keep coming back for more."

Green is now insisting that Frobisher surrenders his kids as a PR stunt to persuade the public to hand over their own children – ostensibly for inoculations against alien possession.

"That's properly ruthless," says Will. "What a great scene – all matter of fact and avoiding of eye contact."

Frobisher returns to his office and asks Bridget for a 'Requistion 31'.

"God, I love Bridget," says Michael, as she visits Lois – jailed, along with Jack, for treason – and tells her how she'll remember John Frobisher as a good man. "This voiceover is heartbreaking, especially over what Frobisher is actually doing. It's breathtaking."

"And Capaldi is stunning," adds Will. "No dialogue. Everything in the eyes and the hands and the body. Is there any moment darker and more distressing in the whole of the *Doctor Who* canon?"

Frobisher shoots his family. And then kills himself.

Gwen has returned to Wales, where she reasons the least she can do is try to protect Ianto's family.

"Rhiannon's Martha Jones cosplay is quite impressive," says Chris trying to lighten the mood.

"Nasty jacket," says Michael.

It up to someone quite unlikely to save the day. Johnson's been talked around. She frees Jack, reuniting him with Alice and Steven. Meanwhile, her agents bring in Dekker and the equipment he's been using to monitor the 456. Together, Jack and Dekker establish a way to defeat the 456 – but at a terrible price...

"Wow," says Will. "Jack's penance for those 12 children in 1965 is the sacrifice of his own grandson."

"And he'll also lose his daughter..." says Emma.

"Those shots of Steven's death," says Michael. "I don't think I've ever seen anything nastier. I feel drained by all of this, watching Jack face Alice. Just think what he did. There was no last-minute solution."

In Number 10, the Prime Minister greets this hard-won victory with characteristic indifference. Luckily, there's someone to take him down.

"Yay for Britney!" hoorays Will, as Bridget Spears unseats the PM with a threat of releasing the latest incriminating footage gathered by the Torchwood lenses, which she signed out when she visited Lois.

"Bridget is pretty fantastic," agrees Emma. "Stoic, dutiful, but she's got a big heart hidden away beneath her polyester layers."

"I'm not sure Denise Riley deserves to be taking charge though," says Will. "After some of her suggestions earlier..."

We leave the British Government, and no doubt the rest of the world, to sort themselves out, and flash forward to Gwen and Rhys, six months later. They're meeting up with Jack, who has decided to leave Earth.

"Captain Jack – a jerk to the end," says Michael, "running away."

"Be fair," replies Emma. "It's been a tough few years that he's had. It's amazing he's as stable as he is."

"I'm almost kind of happy," says Chris unexpectedly, "knowing Rhys and Gwen can start their family safely."

"By far the best series of *Torchwood*," asserts Will. "Explosive, epic and so incredibly dark in a way *Doctor Who* could never be."

"Downright gripping," says Chris. "It stands with some of the best television I've ever watched." **DWM**

Next time: The Time Team watches *The Sarah Jane Adventures: The Wedding of Sarah Jane Smith*. Email your comments to *dwm@panini.co.uk*

AND YOU SAID...

ELISA SHELBY: *Children of Earth* was a masterpiece – five fantastic, jaw-dropping episodes based around one story. It took off in so many directions and I absolutely loved it! The stunts were incredible: blowing up the Hub, shoot-outs, driving stunts and special effects.

BLAINE COUGHLAN: The intricate and jaw-dropping overhead shot of the obliterated Hub is absolutely stunning. Rarely has a change in the direction of a series been more emphatically signalled.

Mr Yates, the number bumper

DICK SPRIGGS: For me, the highlight of the story was Nicholas Briggs as the amoral Mr Yates, suggesting that the government "bump the numbers up." A welcome moment of black comedy in an otherwise harrowing tale.

MIKE HEFFERNAN: It not just the regulars who shine in this story, it's the secondary characters, too. Both Rhys and PC Andy get meaty, heroic things to do.

JACOB LOCKETT: To many fans, the saddest part about *Children of Earth* was Ianto Jones' death. But to me, the saddest scene was the demise of Jack's grandson. It was simply gut-wrenching.

SALLY DAVIES: No-one could have possibly imagined when *Doctor Who* started in 1963 that it would eventually give rise to such a superb adult drama as *Children of Earth*.

LIFE'S A SCREAM!

Melanie, friend of the Sixth and Seventh Doctors, was intelligent, brave and loyal – and had a fine pair of lungs! Bonnie Langford goes back to the 80s...

INTERVIEW BY **MARK WRIGHT**

Bonnie Langford is being typically honest. "I did *Doctor Who* as a summer job," she says, as she casts her mind back to 1986, the year that saw her cast as *Doctor Who* companion Melanie (known as Mel). "I had been on the road doing various shows and god knows what else, and I was offered it. I thought it'd be a bit of fun. I would be at home through the summer, just enjoying being in London, being a bit settled and doing something that was a departure and an adventure. I knew very little about it, except I thought it would be hilariously funny."

Many *Doctor Who* fans would cite the era of the series that Bonnie appeared in as anything but hilariously funny. Prior to Bonnie's arrival midway through 1986's *The Trial of a Time Lord*, *Doctor Who* had endured an 18-month hiatus, and saw its running time slashed on its return. Bonnie's casting itself was perceived by some fans as controversial in light of her status as a child star in the 1970s, and extensive background in dance and musical theatre.

DWM catches up with Bonnie over a coffee in a West End café. Over the last year, she's appeared in the West End show *Spamalot*, as well as the final series of ITV skating show *Dancing on Ice* and its arena tour. Most recently, Bonnie has enjoyed a spell in another successful stage production, *Dirty Rotten Scoundrels*. "I always say that in 'showbusiness', 'show' is the much shorter word," she laughs.

"I don't know if I was a good fit," considers Bonnie when asked if her casting in *Doctor Who* could be seen as anything approaching controversial. "I think it was different, and I think that John [Nathan-Turner, producer], from a PR point of view, wanted something that was going to keep the show alive. Not necessarily for good or bad, but good in that it was going to create attention. You needed to do that for Michael Grade. It's no good having the most brilliant programme and nobody watches it."

John Nathan-Turner was *Doctor Who*'s longest-serving producer, his tenure running from 1980 to 1989, so he was at the helm in 1985 when the Controller of BBC1, Michael Grade, suspended *Doctor Who's* production for 18 months.

"I'd met John at [restaurant] Joe Allen's. He was a showbiz luvvy really, and friends with my agent. So it had all come up in passing. It sounded like fun and I could be at home. I'm very much a believer in fate and if something comes your way, do it! Why not? I knew that lots of turns were being in it and it was great fun, and the thing to be in.

"John loved *Doctor Who*, too. He didn't do things that would sacrifice the show. He wanted to keep it alive, and even if something was just slightly controversial, but it would work, he would do it. *Doctor Who* was a lot of his identity – it was his passion but it was also his identity, he was going to keep it going as much as he could. He let his heart rule over his head, in a way. I don't think other people would have done it for as long."

Prior to being cast, had Bonnie watched *Doctor Who*? "I had watched it as a passing thing. I don't think I'd ever watched an entire episode. We didn't have the internet, I couldn't just YouTube something and do a bit of research. We didn't even have DVDs. Yes, we had videos, but it wasn't like it is now. I had not done my homework particularly. I just knew that it was this British institution, and when I was a kid, I'd hide behind the sofa, saying 'turn it over, turn it over!'"

Bonnie, who was then starring in *Peter Pan*, is introduced to the press as the new companion by Sixth Doctor Colin Baker and producer John Nathan-Turner.

Bonnie's baptism of fire in the *Doctor Who* universe came before she'd even started recording her first scenes. "John made me go off to two really big conventions in America. They were like *Galaxy Quest*! And knowing that I wasn't anything to do with the show, and knowing nothing about my character, the previous history, or the state of the show, it was completely bizarre. I wondered what I'd let myself in for!"

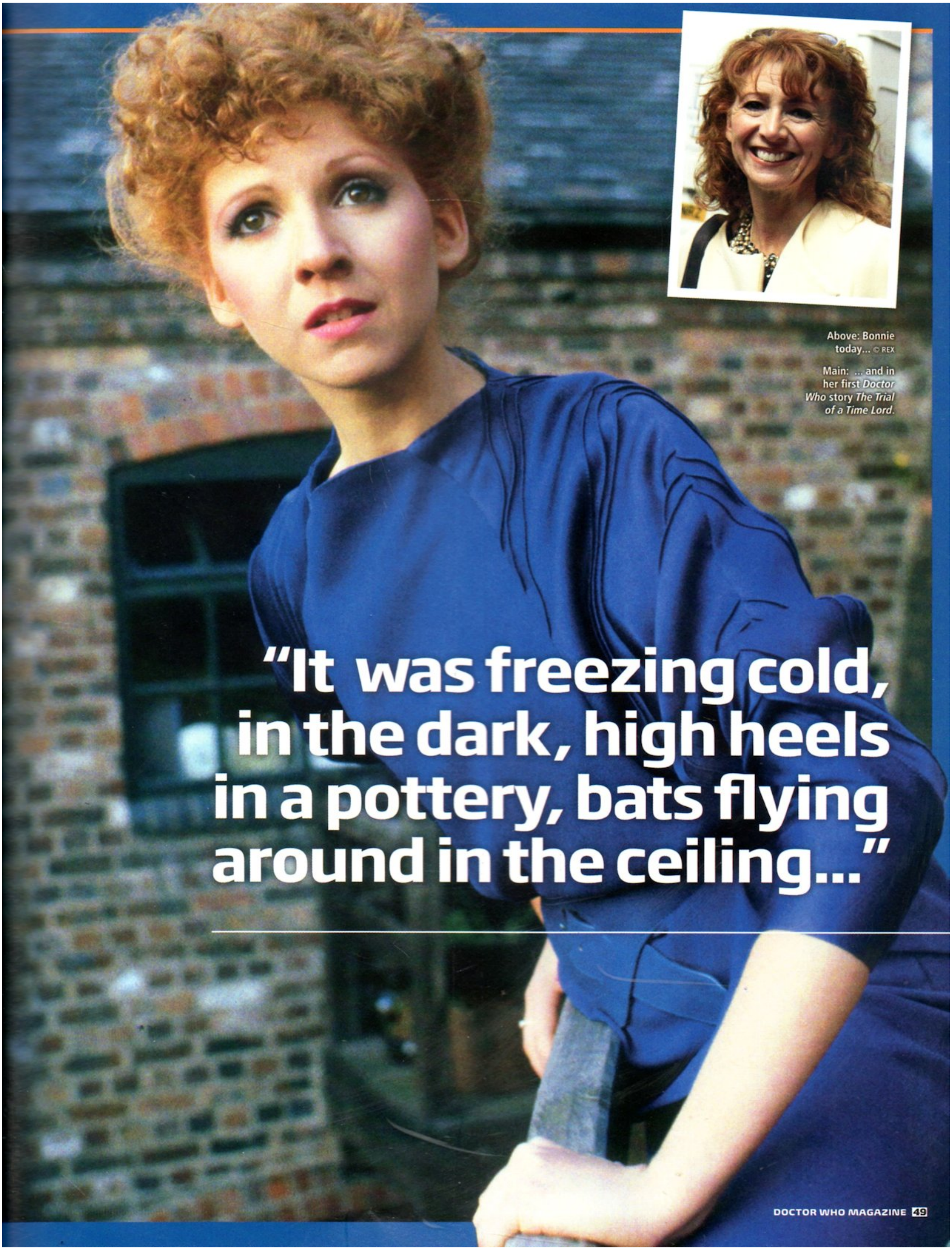
Night shoots, it turns out. Bonnie's first taste of the *Doctor Who* companion experience was location shooting at the Gladstone Pottery Museum in Stoke-on-Trent, during June 1986 for scenes set within the fantasy world of the Matrix in Parts Thirteen and Fourteen of *The Trial of a Time Lord*.

"That was the pits!" remembers Bonnie with a shudder. "It was horrible actually, because it was night shoots, and there was Colin [Baker – the Doctor] and Geoffrey [Hughes – Mr Popplewick] who just used to go out on the razz after the shoots. It was bloody cold! Fortunately it wasn't wet. We did go to Alton Towers on a jolly, and I swear that's why I had so many screams as Mel. We went on the Black Hole ride with John, and I screamed the hell out of the place. From then on all I got was screams, because we went on that damn ride with John.

"It was deep end: thrown. It was freezing cold, in the dark, high heels in a pottery, bats flying around in the ceiling. With Colin, Geoffrey, Tony Selby [Glitz] and Anthony Ainley [the Master] – who was such a gentleman – who were all out doing whatever. I went to the gym during the day.

"One of the things I said I didn't like was fire, and of course the first thing I had to do was open a door full of fire! So it was an adjustment. I didn't land in that one particularly well. I had no real concept, you didn't get to see rushes, so I didn't know how to place myself within that sphere."

Following the completion of location filming it was back to London and the BBC's 'Acton Hilton' rehearsal rooms and Television Centre for studio ►



Above: Bonnie today... © REX

Main: ... and in her first *Doctor Who* story *The Trial of a Time Lord*.

"It was freezing cold, in the dark, high heels in a pottery, bats flying around in the ceiling..."

sessions on the final six episodes of *The Trial of a Time Lord*.

"We rehearsed it in story order and then filmed it out of story order. I was wearing three-inch heels – otherwise I couldn't get in a two-shot with Colin. You'd just have seen the top of my head, or the bottom of his waistcoat. Lots of marching around on built-up floors, and I had to walk on tiptoe, so it didn't sound like King Kong was arriving!

"I remember our very first director's run. We were sent out to the green room at Acton while John, the director and the writer discussed things. And we weren't allowed to go anywhere! The canteen had closed, it was 4 o'clock, and everybody had gone home. Nobody worked beyond 4 o'clock at the Beeb, you just didn't do that! Then the writers and John left without saying anything, and we were brought back into the room and given piles of notes. So it was all terribly intense. I've got a feeling that's the first time I was told I had to scream in the key of C flat [for the dramatic cliffhanger to *The Trial of a Time Lord* Part Nine]. And I thought they were joking – and they weren't!"

One element of *Doctor Who* that Bonnie relished was working with such a wide range of experienced actors – the 'turns' – which on *The Trial of a Time Lord* included former *Avengers* star Honor Blackman as Professor Lasky. "She's gorgeous, what a beautiful woman. And Malcolm Tierney [playing Doland]. He was quite radical, always thought he was very anarchic, thought he was going to be militant, but he was fun. Real old-school type actor. It was still the era of those type of actors, who were theatre-trained. And of course we had adorable Lynda Bellingham – just adorable – and Michael Jayston. He was very naughty. Very naughty *and* adorable! All these people who had been there for a while. I think John considered it to be a bit like a rep company, with guest actors that would come in, and there was continuity."

Bonnie was frustrated with the lack of character development for Mel, whose backstory indicated she was a computer programmer (apparently from Pease Pottage) with a memory like an elephant...

"She never went near a computer!" she points out. "I think I only pressed the TARDIS scanner once. But that's what dates it, too. All the technology kids can do now as if it's absolutely normal. We never had those things. I remember having a brick for a phone and it was modern, and that's only 20-odd years ago. When I first started on *Doctor Who* and I went to America for those conventions, I had computer programmers sending me all this information about stuff I needed to learn. The Megabyte Modem was about as far I got, which was probably cobblers anyway!"

Honor Blackman (who played Professor Lasky) was one of the many guest stars Bonnie enjoyed working with on *Doctor Who*.

Bonnie Langford came to *Doctor Who* following an extensive career that took off with winning TV talent contest *Opportunity Knocks* in 1970. This led to TV Specials, a role in the movie *Bugsy Malone*, and a memorable performance in the TV series *Just William* as Violet Elizabeth Bott, who like Mel, had a penchant for screaming. There were also early stints in West End and Broadway musicals. How tough was it effectively growing up on the nation's TV screens?

"It wasn't tough at all. I had a great time. I didn't know anything different. I think I'm quite glad I'm not doing that now. The world was a lot smaller then and I did have privacy. I was only on the telly occasionally, bits and bobs, my normal life was completely normal to me. There wasn't that ownership. I think nowadays, you see young people who just want to be famous. I didn't want to be famous, I didn't even know the concept or care. I don't particularly want to be famous, I want to be valued, and to have been challenged and fulfilled. That's not the same.

"What I think I was lucky with, although yes, I probably was very famous as a kid, it had its place. Whereas now fame and celebrity – I hate that word and I hate 'celeb' even more – is so important in our lives. It seems to be so important in young people, and that's sad."

Over a career now unbelievably spanning five decades, it seems that Bonnie has rarely had periods of the actor's curse: resting.

"My family gave me a great work ethic, where you just worked. I've worked from 16, but how lucky that I have. It's not a given. There are certain things when you think, I can't do that, it'll just lead to a dead end, and there are other things when I think, yeah, all right, I'll have a go. And you never know where it might lead to."

Mel helps the Doctor to keep in shape! In her spare time, Bonnie was a regular at the gym, too.

Bonnie was joined by a new Doctor, Sylvester McCoy, in *Time and the Rani*.

One particular job saw Bonnie, at the age of ten, appear in a West End run of the musical *Gypsy* alongside Hollywood star Angela Lansbury, of *Murder She Wrote* fame. This led to Bonnie travelling to America to take *Gypsy* on tour, with a run on Broadway. Bonnie's face lights up as she recalls this wonderful experience.

"I remember *everything*! I saw Angela just last week, she's wonderful. She's 88, and I spent time with her afterwards. What a blueprint for a career and a person. Really a blueprint for how to be in this business."

Five years before going into *Doctor Who*, the business that she was now firmly a part of took Bonnie back into London's West End in 1981 as part of the original cast of the celebrated musical, *Cats*. It was the period of blockbuster musicals.

"Wasn't I lucky that I got in there at the beginning of all that? I kind of managed to ride on the back of all that fitness, 80s dancing thing. When I did *Cats*, it was so bizarre. I was just one of the company. I wasn't there as anything, I was on bottom wages. 16 and fresh out of school. It meant that I didn't go to drama school for a year; it was like my gap year. And we all thought it would close on the first night anyway, so I didn't know I'd get a year out of it."

Bonnie remembers one fellow cast member of *Cats* with particular fondness.

"Brian Blessed would let me curl up in his big coat when I had a cold. He was so naughty and hilarious. Swore like a trooper. I was just 16! He pulled a sink off a wall in rage, and made me witness it. 'Watch this! Raargh!' You can't bring down a Blessed performance. Brian had been in *Doctor Who* just before me [playing King Ycranos in Parts Five to Eight of *The Trial of a Time Lord*], which is another reason why I thought it should be a laugh."

However, during the break between recording on *The Trial of a Time Lord* in 1986 and *Doctor's Who's* 24th series in 1987, the laughs may have been few and far between behind the scenes. When Bonnie returned to start work on her second series of *Doctor Who*, there was a different Doctor in the form of Sylvester McCoy waiting for her, following Colin Baker's early departure from the role.

"Yes, I was with Sylv. Isn't it funny that my Doctors were two actors I'd worked with before? I did panto with Colin, and *Pirates of Penzance* with Sylv at Drury Lane with Tim Curry.

"Colin I remember distinctly. The panto in Lincoln was before I did *Cats* and Colin was the baddie. He used to wear this quite grotesque make-up, very green. This couple got in touch with him to say that their son hadn't been able to sleep because he was terrified. And Colin was amazing. I remember this little six-year-old boy coming in and spending the whole afternoon with him, meeting him as Colin, then going up to the dressing room and he'd put his make up on. The parents and this little boy watched him become this character, do the messing around and then taking that character off. He was amazing because he spent that time in order to take away the nightmares for this little boy. So then, there I was working with Colin as the Doctor.

"I think it was very difficult, because he wasn't the Colin that I'd known in that panto, and he was quite stressed and angsty. I think he'd gone through some personal stuff, too. But he was always very gentlemanly to me and very sweet, but there wasn't the time to bond as much as we have done since with doing the Big Finish audios."

Bonnie takes a moment to consider, again casting that self-appraising eye over her experience.

"I was probably very uptight too, thinking about it, a very different person. I was very earnest, a lot less laid back. So we were in this rarefied atmosphere, and I was very keen to be as committed as I could. Probably a bit too much. I didn't know any of the details, but I knew there was some unhappiness and dissent within the ranks."

"Sylv always tried to put in a pratfall... and I usually got kicked!"

Despite events surrounding the sudden change in *Doctor Who*'s star and the arrival of Sylvester McCoy as the Seventh Doctor, Bonnie enjoyed working on Season 24's first story, *Time and the Rani*.

"Sylv was a sweetheart, and it was nice for me to have somebody who I knew, and I felt that I wasn't the newbie. It was a help for me to try to explain things for him a bit. When you're in an environment that you're not sure of, you bring out all your old tricks to start with. Sylv always tried to put in a pratfall and as I was usually behind him, I got kicked! Or playing the spoons. He was constantly trying to get his spoons in there. I understand that completely, because you feel you want your little safety net around you. You want your securities and little bits of business that you know until you can find your position in things."

The cast of *Time and the Rani* included Wanda Ventham as Faroon, Donald Pickering as Beyus and Kate O'Mara as returning villain, the Rani.

"There was lots of giggling on *Time and the Rani*," Bonnie recalls. "Wanda and Donald were such gigglers and gossips. *All* the time! The director, Andrew Morgan, was also a consummate giggler. It was a very lovely atmosphere, very sweet, and very funny. And when someone tells you you can't laugh, it then becomes hysterical and funny, so it's like school, and we were all the naughty children.

"Kate had to do a scene with the pulsating brain. Andrew would tell her that it would be orgasmic and that she would be having to really go for it. He described it in all these intimate terms. And Wanda and Donald would sit there in rehearsals watching and gossiping, so of course she couldn't do it! I think that one got to take number 27 or something before she managed to get it – and they weren't even in the studio! When we went into the studio, it was on a raised platform, and underneath to make the brain pulsate were a load of crew, props and special effects guys, with bicycle pumps, pumping away. And it would go *fssssss!* And that was it! Poor Kate! She would say, 'I can't do this, I can't do this!'"

Bonnie laughs when remembering Kate O'Mara having to don a curly red wig and a copy of Mel's outfit for scenes in which the Rani attempts to fool the newly regenerated Doctor.

"That was hysterical! I wasn't in most of those scenes, but she did get me to say the lines with her, which apparently she found quite awkward. I didn't, I was honoured! She tried to copy me. I think she got the raw end of the deal in the filming because that was the day on location when it really rained, and had a hell of a time trying to keep her wig curly. She was cursing me! We did have a laugh, though."

The second story of Season 24, *Paradise Towers*, may have redressed the balance when Bonnie took the plunge into a freezing cold swimming pool.

"Horrendous! I had to be dried off with hairdryers, because they didn't know there was a sauna. The special effects guys were in the sauna trying to keep warm. They only told me the next day. Great! Thanks for telling me! And then the stunt girl came, and she had all this lard, like you put on to go Channel swimming. I didn't get any, I was shot getting in so I couldn't have a load of lard on me.

"Lots of corridors in that one. And mad women trying to eat me. And cakes, they were good! We had to have them for rehearsals, because we needed to know how to do that, didn't we, to time it right... But those ladies were wonderful, weren't they?"

Those ladies being Elizabeth Spriggs, Brenda Bruce and Judy Cornwell playing the Rezzies of Paradise Towers. "Old-style turns who had just done it all. All the experience and none of the arrogance, ►

They do say imitation is the sincerest form of flattery! The Rani (Kate O'Mara) changes her wardrobe.

that's what was so lovely, and that makes all the difference."

Bonnie is a little taken aback when your **DWM** interviewer expresses an enthusiasm for *Delta and the Bannermen*, the third story recorded for Season 24 – even going so far as to place it in his top ten all time favourite adventures.

"If you're going to do it, you've got to go for it," concedes Bonnie. "It's a bit silly, a little bit of edge where you wonder what's going to happen, it's going to turn any minute. Silly monsters that you know are silly costumes, but you take it seriously. You know what, that monster has slightly freaked me out. I don't know *why* that's freaked me out. I know exactly how it works, you can even see the sticky back plastic in the shot, but it still has some kind of charm about it that is keeping me watching. Yes, I can see why you like it.

"It's packed with turns, too, packed full of actors. Don Henderson [Gavrok], what a lovely man. Always great at playing bad guys and shady characters but actually was the sweetest gentleman ever. Barely said boo to a goose, he was a very soft, gentle giant. He had to grab me at one point, and he was terribly worried. 'I think I'm hurting you,' he said. I said, 'No, no, let me pull on you.' But he kept saying, 'but I don't want to hurt you.'

"There was a big party at the end, I seem to remember, and they did a video of the outtakes. The music was *Leader of the Pack*, because every time Sylvester got on that bike, it stalled. *Every single time*. Every time he had to start it, it stalled. Every time he drove it, it stalled. He nearly drove us off a cliff, me and Richard Davies [Burton]. Lovely man. I was in the sidecar, and he had to be on the back, and Sylvester got on the bike, and it went whoosh! I've never seen people move so fast in my life! They thought we were off the cliff! Even Sara Griffiths, who played Ray – she could get on a bike, start it and go, fine. Sylvester, no! He was so emasculated!"

Working on *Delta and the Bannermen* gave Bonnie opportunity to draw a line back to her childhood experiences touring with *Gypsy* across the United States through one of the story's guest stars – Broadway legend Stubby Kaye. Kaye had appeared in musicals such as *Guys and Dolls* in the 1950s, and was booked to play CIA agent Weissmuller.

"Kate O'Mara had a hell of a time trying to keep her wig curly! We did have a laugh, though."

"Stubby Kaye! I said, 'How on earth did you get Stubby Kaye to do this?!' I had met Stubby Kaye in America, in one of those amazing situations. We were on tour with *Gypsy*. It was all life in a truck, there were seven kids, we all had to do school together and we all mucked around. We had a teacher who we called Mrs Manure, all that kind of stuff. Stubby Kaye was touring in another show called *Good News*, and there was a venue where we overlapped. Normally you'd never see the incoming company, but they'd put us all in the same hotel. Stubby was on the same floor as us. We were all out in our pyjamas in the hotel lobby during a fire alarm and would all go out and sing in the corridor. It must have been horrendous for the rest of the residents!

"I remembered this amazing man, Stubby Kaye – *Sit Down You're Rockin' the Boat* and all that stuff – and here he was in *Doctor Who*! What was so lovely for me was that he loved the fact that I knew what he did. He was American, out of his comfort zone, and we used to talk showbiz. It was brilliant!"

The next adventure was Bonnie's final *Doctor Who* appearance.

"Oh yeah, I quite liked *Dragonfire*," she says. "Maybe because I knew I was leaving."

Bonnie had informed producer John Nathan-Turner of her intention to leave *Doctor Who* before production on Season 24 began, and *Dragonfire* saw her departure from the TARDIS.

"I love stuff, but I love to move on. You start to let go a bit and you can actually be a bit freer and enjoy it a bit more because you've got nothing to lose. Sophie Aldred [incoming companion Ace] was adorable. She was so sweet and had never been in a TV studio before, so I took her under my wing a bit. She was so generous about that, not pretentious at all. All I did was say where to go and what to do, and try to look at this bit. That was it really. I actually liked it, I had somebody there who I could be with, and I wasn't this twirly running around. Running around being quite tough, being a bit more earthy. I didn't have to wear high heels, and I remember my costume being a little less unsuitable. I got to talk to Sophie, it was somebody else I could talk to, rather than me on my own talking to an inanimate monster. We had some scenes where we had conversations instead of just interjecting."

Melanie is snared by some peckish Rezzies in *Paradise Towers*.

As ever, there was a host of guest star turns on hand in *Dragonfire*, including *Rocky Horror Show* alumna Patricia Quinn as Belazs.

"I love Pat Quinn, mad as a hatter! The more you meet people, the more you realise how mad they are. The more they've been in the business doing weird things, the more bonkers they are. And you know what? You have to be a little bit mad to work here.

"I wish I'd been a bit more like that on *Doctor Who*, really. I wish I had been a bit more fun. All the guys playing the Vervoids in that first story were all people I knew, they were all ex-dancers. So I knew what they were thinking, and I knew the faces they were pulling behind those masks. I was so earnest, so desperately wanting to be as serious as I could. Now, it would be mania. You do the mania, then get on with the job. Sometimes it's better to just say we're having such a laugh, and now we're serious. And you get it done.

"Yes, I was happy to move on," says Bonnie with no hint of regret. "I'd signed to do these two series, and that was what I thought I'd do, and that would be the end of it. And John was completely baffled that I wasn't staying on. I didn't know there was a 'staying on' option! In a way I left because I felt it wasn't going anywhere. How many screams can you do? That was the part… I suppose I'm a bit of an independent woman in that respect. And I wanted to do the job well, and when I felt I wasn't doing the job as much justice as I could, and it wasn't doing me as much justice as it could, it was then I needed to move on to something else. Also as a character you want to either grow and develop and do something, or get out. I had some theatre, a really good job and I really wanted to do it."

In 1987, Bonnie Langford said her goodbyes to *Doctor Who* and stepped back out into the world of showbusiness. From a 2015 perspective, how has she found that world has changed, specifically in West End theatre?

"I think it's bigger and I think there's a lot more corporate musicals than it used to be. In a way, *Cats* was one of those, but we never felt it was. Things like *Spamalot* I adored because it's so much about the people in it, so much about one another, so quick and so clever. It was an ensemble piece and I loved all that. Because in some of the scenes people have to shine, but the rest of the time you're very much a team. The big musicals can be a little bit soulless sometimes. But sometimes that's just what it is. I think what's changed is that there isn't as much of a separation between musicals and plays. It used to be a case of, 'Ooh, don't do musicals.' I've had people say to me, 'Oh, you do musicals, have you ever thought of acting?'" At this, Bonnie rolls her eyes.

The last few years have seen Bonnie spending more time in the West End. Following her success in the first series of *Dancing on Ice* in 2006, Bonnie played the role of Roxie Hart to great acclaim in *Chicago* both in the West End and on Broadway. Since then there have been runs in *Guys and Dolls*, several spells in *Spamalot* and most recently in 2015, *Dirty Rotten Scoundrels*, with Robert Lindsay and self-confessed *Doctor Who* fan Rufus Hound.

"*Scoundrels* finishes in March and then goes off on national tour. I may join the tour at some point, I don't know. It's been lovely, really enjoyable, a madcap show that's very audience friendly. I'm sad it's finishing for a bit."

In 2015, Bonnie Langford is clearly happy and comfortable with her career and place in the world. But where does *Doctor Who* sit in amongst all that? There's a collective feeling that perhaps she wished to distance herself from the series.

"Oh completely. First of all it was red hair, shoulder pads and screaming, so I wasn't particularly fulfilled. I think people kept wanting ►

Melanie's middle name – Discretion – was revealed in *Delta and the Bannermen*, but her surname was never given on screen.

Melanie's final story, *Dragonfire*, saw the character leave the Doctor to travel instead with Sabalom Glitz (Tony Selby).

"The producer was baffled that I wasn't staying on – but I didn't know that that was an option!"

me to feel that it was a very important part of my life. But I'd left it. I did the show, but I'd done so many things. I don't keep doing them. But it was lovely, something that was part of my life. I like to do everything. I've done that, on to the next one.

"I don't want to belittle the programme by any stretch of the imagination. I did say that once at a convention, and somebody said to me, 'Yeah, I know you think it's just a TV show, and I know you don't remember the scenes'. Then they told me that through *Doctor Who*, they'd travelled to places they would never have travelled to, met their wife, had a child. Their life hadn't actually revolved around *Doctor Who*, but it's a wonderful hobby that had taken their life in a direction they wouldn't have thought possible. To him, it's more than a TV show, so you have to go, 'How lovely!'"

Despite Bonnie's feelings about *Doctor Who* over the years, it was thought to be quite a coup when, in 2000, the then fledgling Big Finish Productions secured her services to appear as Mel once more in one of its new *Doctor Who* audio dramas.

"Yeah, because I'd refused to do anything. I think I was like one of those stamps in the collection that you haven't got, because I didn't do any of the conventions, I didn't really have much to say. I thought it was all a bit odd. So I thought, no, I don't want to do those. Then I heard some of the Big Finishes, and I thought they were made really well. And maybe, as long as I don't have to just say, 'But Doctor,' and can be a little bit more influential to the plot, as a character, then that's all right. It was great to do, it's like doing old-fashioned radio drama, and you don't have to learn it, you don't have to remember what a Megabyte Modem is, and stuff like that. It's social too. Often, when you're not doing a job, your social circle becomes really dull. Sometimes it's nice to just go in and say hello! Actors like to act, and actors like to chat."

Since appearing in *The Fires of Vulcan* with Sylvester McCoy, Bonnie has gone on to record many audios for Big Finish with both her Doctors, including the acclaimed *The One Doctor* with Colin Baker. And there are more on the slate for release in 2015, with a new Seventh Doctor audio trilogy commencing in July. And as announced last month in **DWM**, a very special regeneration adventure with Colin Baker.

"I've seen all the buzz about that one. I think what it does is that there was obviously a gap there that needed to be filled in. It's like when you read a book and miss a chapter, it doesn't make sense, I wonder happened in that little blank moment. Something must have happened and we need to join the dots here. And with Sylvester I've just done one with the Daleks, which was fantastic, it's hysterical. It was quite uplifting to hear Nick Briggs doing his thing. I'd been in for a day with him doing his Dalek voice. The next day, another actress came in. She got quite frightened, and said, 'Oh my god, I'm a 7-year-old child again!' That paranoia of having seen it on TV as a child all those years ago comes straight back.

Bonnie with her *Bannermen* co-stars.

"I'll always have a go, they're fun! You get to come in to a studio, with mates. Pop in, do it, have a nice lunch, go home. And if they're good and they're fun, mark it up and get on with it. I did one with my friend Sandi Toksvig. Sandi came in, and we had to be in separate booths and not look at each other. We managed one take. They asked for another take and we said, 'You'll never get it again, it won't happen!' Not only are they lovely people and they treat you very well, it's just really enjoyable to go in there and get involved in something that's so different."

With Bonnie's evident enthusiasm for audio *Doctor Who*, do we detect that there's been a thawing in her opinions about the series and her role in it in recent years?

"I think it's further away, it's part of my history, and you can separate yourself from it a bit more. And I've done other things. It becomes less personal and more business. And I think that's a good thing, not having to feel like you're defending yourself. You think, that was then, this is now, maybe it's time..."

With this sentiment in mind, Bonnie was delighted to be involved with *Doctor Who's* 50th anniversary celebrations in November 2013, attending the Celebration convention at London's ExCeL Centre.

"That was fun at the ExCeL. And there was the TV show in the evening when we were in London at the South Bank, which was a bit bizarre. We were with dear old Zoë Ball, who I adore, and she kept calling everyone by their character names. So that was a bit odd. And then One Direction? What was that about?!"

29 years after Melanie made her first *Doctor Who* appearance in *The Trial of a Time Lord*, Bonnie Langford is at ease with her busy career and where *Doctor Who* sits in her life.

"It's nice to be part of something that's still alive. I think what's nice is that you can say the series had a certain charm, but it really shows now they spend the money on it, with all that creativity and the writers, the production, character development, and just the use of technology. If you put the money in and the backing, it's actually got a good heart to it. They've kept the heart. So it's nice to be associated with that.

"How many of us realised it was a summer job that you're still going to be talking about it 25 years later? And still getting the odd cheque come in. I think people think, wow, you're made for life. Absolutely not. But, you know, thank you very much. I'm not going to say no! I think when I did *Doctor Who*, sci-fi was really nerdy, but now... My daughter is obsessed with the fact that I even vaguely know Ian McKellen, because he's in *X-Men* with Jennifer Lawrence. And Sylvester, with *The Hobbit*. 'OMG, he knows Ian McKellen!'"

As we bring the interview to a close and Bonnie heads off into the theatre-packed West End of London that she loves so much, there's just time to consider *Doctor Who* one last time.

"A lovely little nugget, a really lovely little nugget. A jewel in the career crown. Yeah," Bonnie smiles, "you have to be happy with where you are." **DWM**

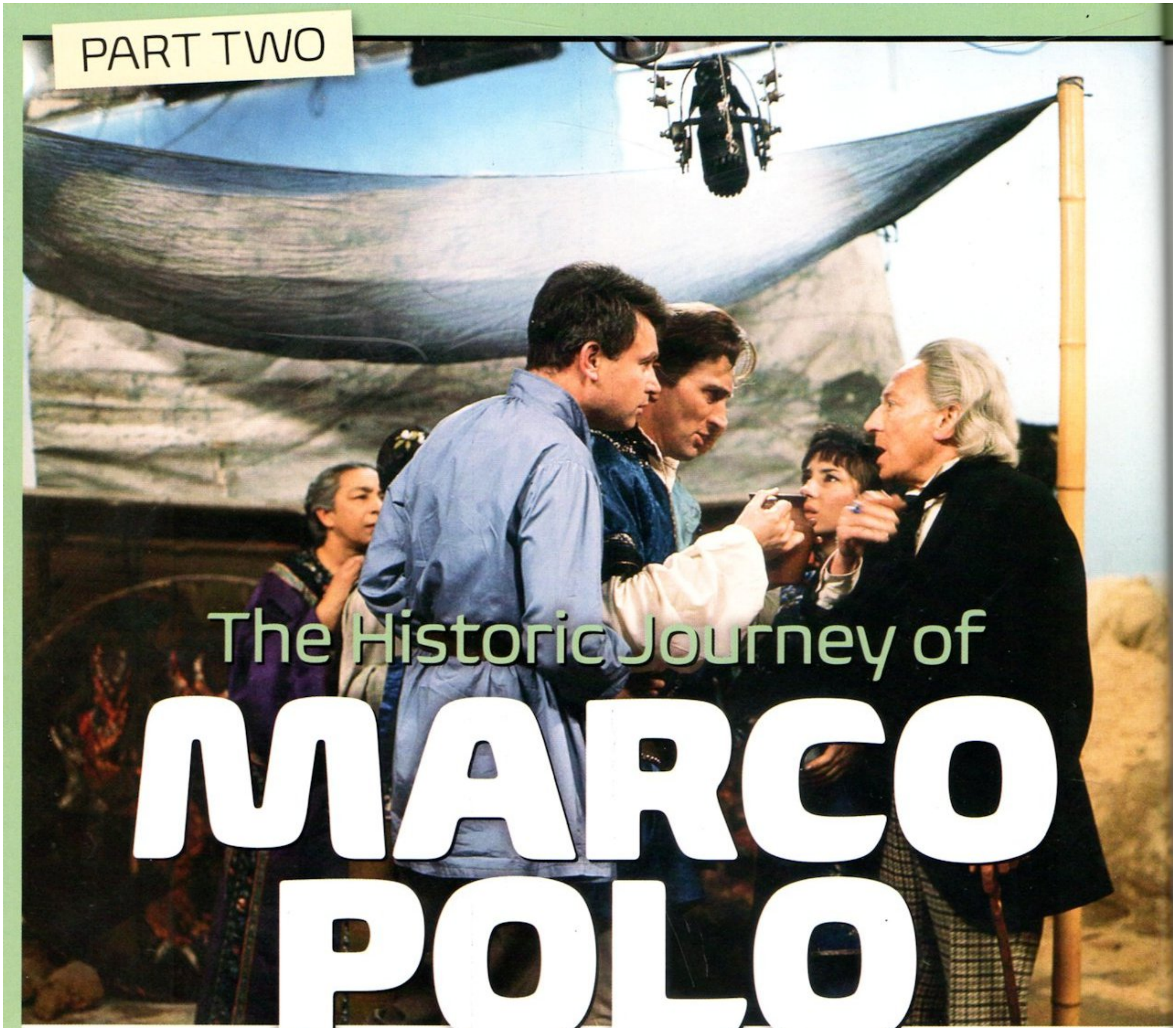
BBC
SPECIAL EDITION
DOCTOR WHO MAGAZINE™
EVERY EPISODE EXPLORED
EXCLUSIVE INTERVIEWS
THE 2015 YEARBOOK
THE STORIES BEHIND THE COLLECTABLES
DARK EYES 3
Inside Peter Capaldi's first series as the Doctor

Listen
CLASSIC SCENE
DATA FILE
REVIEWS
A New Experience
Small World
PLASTIC FANTASTIC
The Oswin figure was a bit of an experiment. I think it's one of the nicest figures we've ever produced.

Available now at WHSmith, price £5.99.

panini magazines

PART TWO



The Historic Journey of MARCO POLO

In the second part of our feature on 1964's *Marco Polo*, **DWM** asks director Waris Hussein about the challenges of bringing thirteenth-century Cathay to life, and unearths documents unseen for over half a century...

FEATURE BY **PATRICK MULKERN**

EPISODE 3

Five Hundred Eyes

RECORDED Friday 14 February 1964 at Lime Grove Studio D

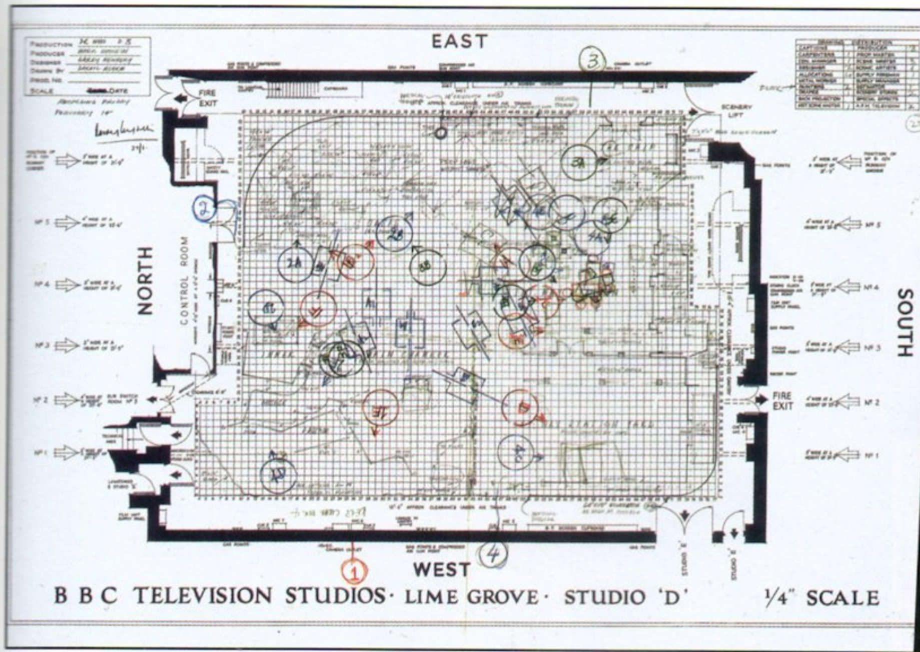
TRANSMITTED BBC tv, Saturday 7 March 1964

STORYLINE The travellers nearly die of thirst in the Gobi desert, until the Doctor collects water that has formed as condensation inside the TARDIS. Refreshed, they join Tegana at the oasis, where he claims that he had to hide from bandits. Marco takes possession of the TARDIS key as the caravan presses on to Tun-Huang. The city is famed for the Cave of Five Hundred Eyes, once the lair of 250 evil Hashshashins (assassins). While Ping-Cho relates their history to her friends in the way station, Tegana slinks off to confer with his associate Acomat in the cave. Barbara follows him and is captured.

FLOORPLAN

A rather simpler episode by comparison with the others, *Five Hundred Eyes* required only four basic pedestal cameras. The action started in the northeastern corner of Studio D with a recap of Tegana at the oasis. It's the same set used in *The Singing Sands*, albeit expanded to accommodate the cart and awning. Because Marco's caravan doesn't arrive at the oasis until Scene 5, careful camera angles hid it from view during Scenes 2 and 4 when the heroes are gasping for water supposedly far away.

Forlorn in the opposite corner is 'The Ship' – an extremely small TARDIS set. It's only needed for the very short Scene 3, in which the Doctor finds condensation on the walls. In earlier stories the control room set had been vast. As Waris recalls, "The whole thing would take up nearly a whole side of the studio. Here it's boiled down to a broom cupboard. That's Barry [Newbery, the designer]. He would have said, 'Waris, this is all I can give you for one tiny scene.'"



18-year-old Zienia Merton as bride-to-be Ping-Cho.

> "Barry Newbery was so clever at using the same material, redressed, as the journey progressed."

The TARDIS is represented by the swinging double door unit, rayon and perspex screens and a couch bed where the Doctor is resting. The TARDIS floor is painted with blue lacquer (as was the norm in the 1960s). There's an instruction 'bed to strike', indicating it would be removed to let Camera 3 work on the opposite set.

In the northwestern quadrant stands the Cave of Five Hundred Eyes, a set divided into a main chamber, an inner chamber and various passageways with arches.

"You can see that there's one entrance here, another access there, and presumably there's another one there so that you can have a character come round and go into there," Waris tells **DWM**. "So there's a sense of progress in a small space."

Taking up most of the southern side of the studio is a reconstruction of the way station used two weeks earlier in *The Roof of the World*. The layout is much the same, this time with the police box prop standing in the courtyard.

"Each way station was designed differently," says Waris. "Barry was so clever about using the same material, redressed as the journey progressed."

The interior shows a cluster of seats and camera positions, lined up for one of the strangest interludes ever seen in *Doctor Who*...

PING-CHO'S MONOLOGUE

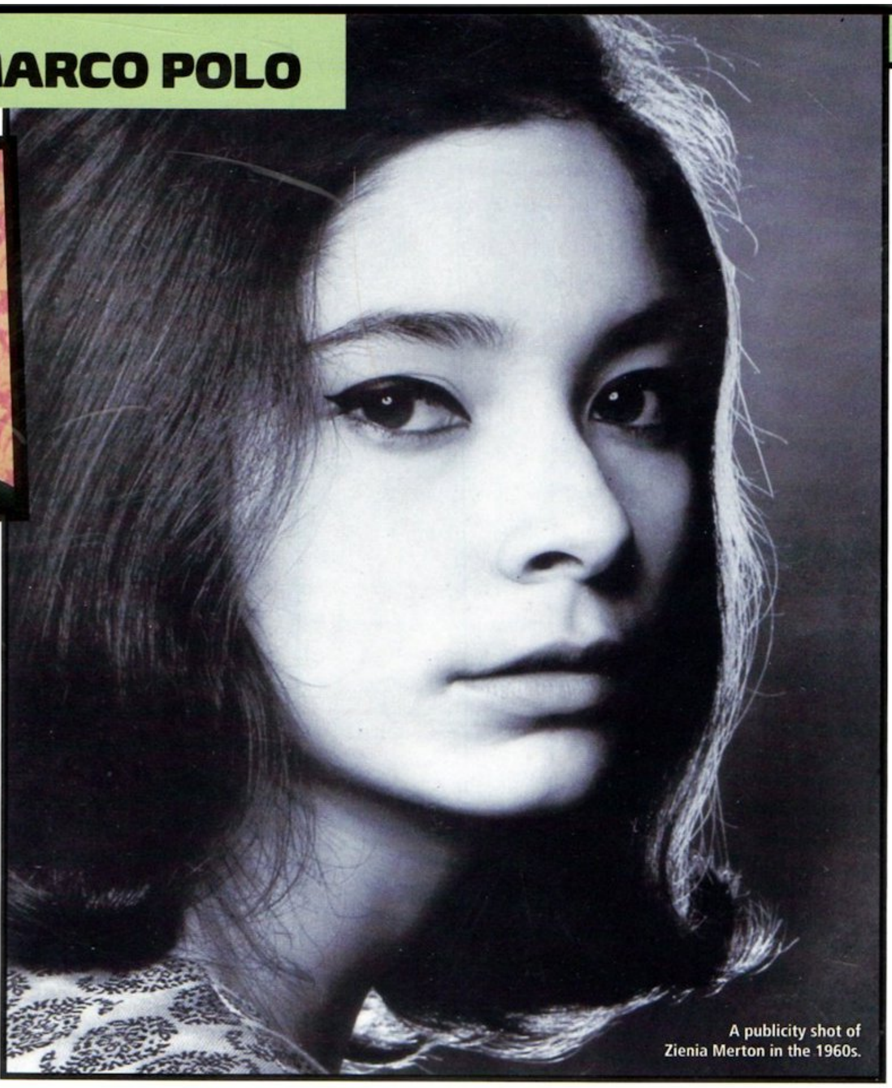
Five Hundred Eyes is perhaps the most intriguing episode of the seven, partly because of its variety of settings – from desert to TARDIS to spired city to spooky cave. But at the way station the action suddenly grinds to a halt when the travellers gather round to hear Ping-Cho recite the history of Ala-eddin and the Hashshashins. Her lilting monologue with interpretive dance movement lasts a full two-and-a-half minutes.

Waris added lots of red marks to his camera script: "I assume I worried it was going to be too boring so I started doing these extra shots. This was decided in the studio. I'd sit in the control room and say, 'Right, we're going to add shots now. We're going to do 45, 46... and everyone would copy it into their camera scripts. I made quite a lot of shots as a result."

Kudos to *Doctor Who* for earning its biggest ever badge for education (and about such an obscure topic) – but imagine the pressure on 18-year-old actress Zienia Merton in her first TV role. ►

Marco Polo (Mark Eden) starts to form a friendship with the Doctor's party, as they listen to Ping-Cho's recital.

Actress Zienia Merton as she appeared in the 2009 *Sarah Jane Adventures* episode *The Wedding of Sarah Jane Smith*.



A publicity shot of Zienia Merton in the 1960s.

CASTING CHOICES

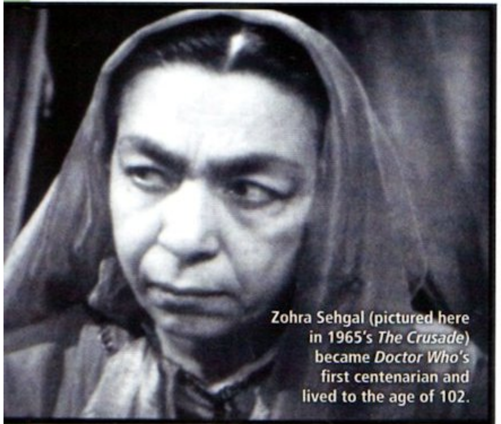
Waris' files include a lustrous studio portrait of Zienia Merton but he recalls that finding the right actress to play Ping-Cho wasn't easy. Ultimately, it happened through Michael Chow, an interior designer who later owned the famous restaurant chain, Mr Chow: "He was an acquaintance I made through David Puttnam. Michael was planning a film, which I don't think ever got made, and was looking for people to cast. I believe he mentioned Zienia Merton. He said she wasn't right for his film, because she was half European/half Oriental, not all Chinese. But she came in to see us and had all the right qualities. She was very pretty and had the qualification of being convincing as an Oriental."

In fact, Merton's father was Anglo-French and her mother Burmese. She's worked steadily over the decades since *Marco Polo*, becoming a cult figure thanks to *Space: 1999* in the mid 1970s. In 2009 she played the registrar at Sarah Jane Smith's wedding in *The Sarah Jane Adventures*.

Glancing at the supporting cast, Waris spots: "Zohra Sehgal as Attendant on Ping-Cho... Bless her! Zohra was related to me. She's only just died at 102 [in July 2014]. She was a highly respected actress in India. People used to go and pay homage to her. I went to see her in Delhi. She said, 'You gave me my first opportunity in *Doctor Who*.' She had a mind like *that!*" He snaps his fingers.

"For an Indian actress of her age to be in something in England was a huge plus in those days. But she wasn't working much at the time and I gave her a big lead in *Kipling* (BBC1, 1964)."

He is pleased to learn that director Douglas Camfield gave Sehgal her second *Doctor Who* role as Sheyrah in *The Crusade* in 1965.



Zohra Sehgal (pictured here in 1965's *The Crusade*) became *Doctor Who's* first centenarian and lived to the age of 102.

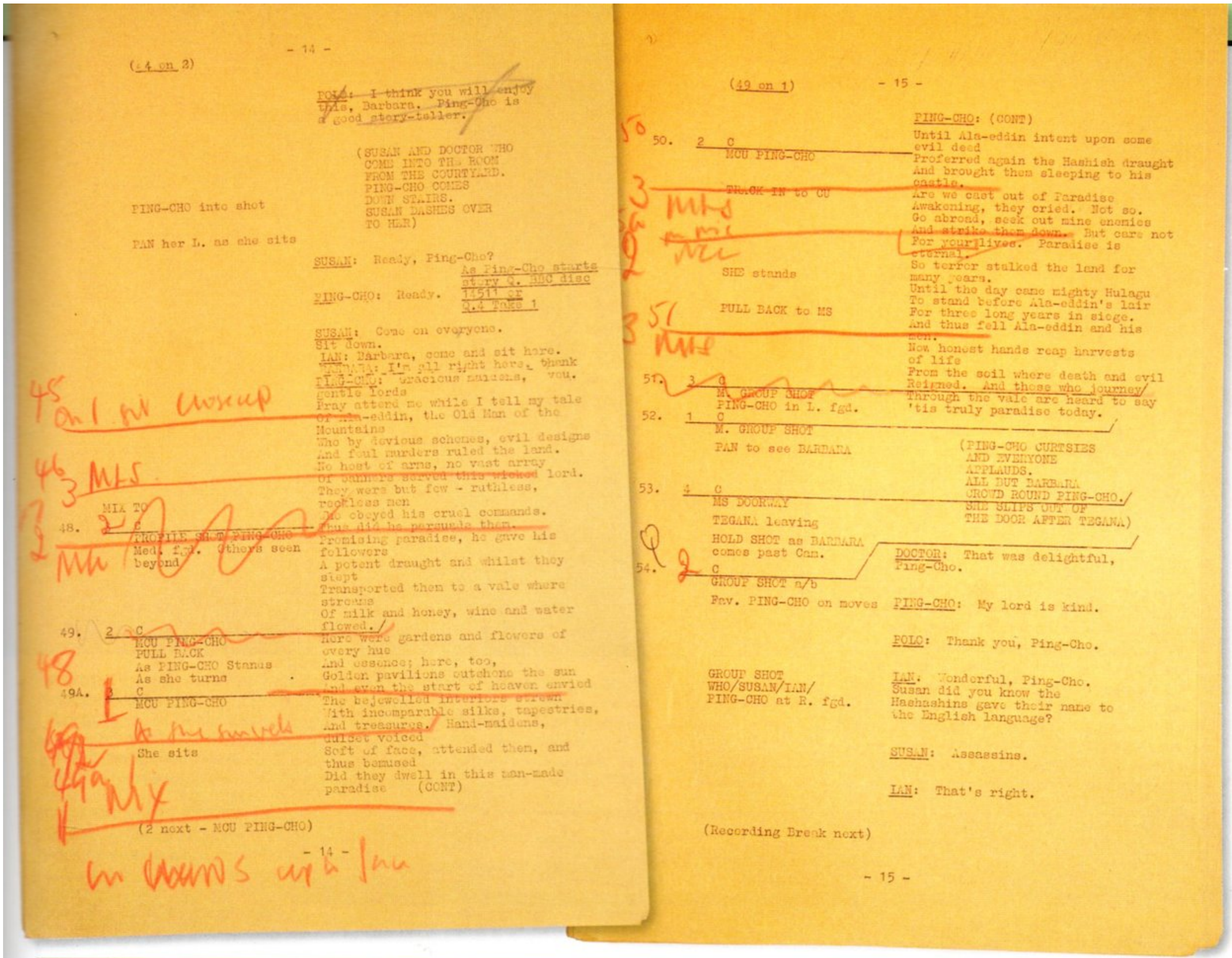
> "Zienia Merton came in to see us and had all the right qualities for Ping-Cho. She was very pretty."

SCRIPT CHANGES

There were always to be two Parchment Map sequences in *Five Hundred Eyes* but in John Lucarotti's draft script they aren't narrated by Polo. The first, right at the start of the episode, is given to Barbara: "With Susan and Doctor Who resting in the ship, Marco inched the caravan forward through the night..." Later, during the journey to Tun-Huang, the Doctor relates: "In spite of my protests, Polo was adamant and before we left the oasis I was forced to hand over the key..."

Scene 14 was cut altogether during rehearsals. It would have shown Susan and Ping-Cho sitting by an open hearth fire in the Tun-Huang way station. Ping-Cho laments, "Our journey will soon end." "Our adventures aren't over yet," says Susan. "Yours, perhaps Susan," says Ping-Cho, "but I'm as good as married to that old man."

The cliffhanger was also tweaked. In the televised episode, the Doctor, Susan and Ping-Cho are searching for Barbara in the Cave of Five Hundred Eyes. Susan screams when she sees the eyes move behind one of the spooky masks on the wall. In the rehearsal script, however, they turn and 'standing behind them with shimmering sword drawn is the figure of Tegana'. This would have been the third cliffhanger focusing on the Mongol warlord, which is perhaps why it was reworked.



(44 on 2) - 14 -

~~POLO: I think you will enjoy this, Barbara. Ping-Cho is a good story-teller.~~

(SUSAN AND DOCTOR WHO COME INTO THE ROOM FROM THE COURTYARD. PING-CHO COMES DOWN STAIRS. SUSAN DASHES OVER TO HER)

PING-CHO into shot

PAN her L. as she sits

SUSAN: Ready, Ping-Cho?

As Ping-Cho starts story Q. BBC disc 14511 or Q.4 Take 1

PING-CHO: Ready.

SUSAN: Come on everyone. Sit down.

IAN: Barbara, come and sit here.

BARBARA: I'm all right here, thank you.

PING-CHO: Gracious maidens, gentle lords
Pray attend me while I tell my tale
Of Ala-eddin, the Old Man of the Mountains
Who by devious schemes, evil designs
And foul murders ruled the land.
No host of arms, no vast array
Of banners served this wicked lord.
They were but few - ruthless, reckless men
Who obeyed his cruel commands.
Thus did he persuade them.
Promising paradise, he gave his followers
A potent draught and whilst they slept
Transported them to a vale where streams
Of milk and honey, wine and water flowed./
Here were gardens and flowers of every hue
And essence; here, too,
Golden pavilions outshone the sun
And even the start of heaven envied
The bejewelled interiors strewn
With incomparable silks, tapestries,
And treasures./ Hand-maidens, dulcet voiced
Soft of face, attended them, and thus bemused
Did they dwell in this man-made paradise (CONT)

45 On 1 closeup

46 3 MLS

MIX TO

48. 2 C
PROFILE SHOT PING-CHO
Med. fgd. Others seen beyond

49. 2 C
MCU PING-CHO
PULL BACK
As PING-CHO Stands
As she turns

49A. 3 C
MCU PING-CHO

She sits

49a MX

(2 next - MCU PING-CHO)

- 14 -

(49 on 1) - 15 -

PING-CHO: (CONT)
Until Ala-eddin intent upon some evil deed
Proferred again the Hashish draught
And brought them sleeping to his castle.
Are we cast out of Paradise
Awakening, they cried. Not so.
Go abroad, seek out mine enemies
And strike them down. But care not
For your lives. Paradise is eternal.
So terror stalked the land for many years.
Until the day came mighty Hulagu
To stand before Ala-eddin's lair
For three long years in siege.
And thus fell Ala-eddin and his men.
Now honest hands reap harvests of life
From the soil where death and evil
Reigned. And those who journey/
Through the vale are heard to say
'tis truly paradise today./

50. 2 C
MCU PING-CHO

3 MLS

TRACK IN to CU

SHE stands

PULL BACK to MS

3 51 MLS

51. 3 C
M. GROUP SHOT
PING-CHO in L. fgd.

52. 1 C
M. GROUP SHOT
PAN to see BARBARA

(PING-CHO CURTSIES AND EVERYONE APPLAUDS. ALL BUT BARBARA CROWD ROUND PING-CHO./ SHE SLIPS OUT OF THE DOOR AFTER TEGANA)

53. 4 C
MS DOORWAY
TEGANA leaving
HOLD SHOT as BARBARA comes past Cam.

54. 2 C
GROUP SHOT a/b
Fav. PING-CHO on moves

DOCTOR: That was delightful, Ping-Cho.

PING-CHO: My lord is kind.

POLO: Thank you, Ping-Cho.

GROUP SHOT WHO/SUSAN/IAN/PING-CHO at R. fgd.

IAN: Wonderful, Ping-Cho. Susan did you know the Hashashins gave their name to the English language?

SUSAN: Assassins.

IAN: That's right.

(Recording Break next)

- 15 -

EPISODE 4

The Wall of Lies

RECORDED Friday 21 February 1964 at Lime Grove Studio D
TRANSMITTED BBC tv, Saturday 14 March 1964

STORYLINE Barbara is rescued but relations sour as Tegana sows distrust between Marco and the Doctor's party. The caravan proceeds to the Great Wall of Cathay and follows the Yellow River to Sinju. Tegana plots with Acomat to attack the caravan when it reaches the bamboo forest. The Doctor is close to repairing the TARDIS, but Marco seizes his second key and the police box in the Khan's name. Any resistance will be punishable by death. Ian decides to take Marco hostage but the attack begins...

HOLIDAY

We must skip over *The Wall of Lies*. Waris Hussein hasn't kept a file of papers for it because it's the one episode of the seven that he didn't direct. He took a week's break at the midpoint of the serial, and BBC colleague John Crockett filled in for him. However, some of Waris' work did still appear in the finished episode in the form of sequences he'd filmed in January. ►

Tensions start to rise between Marco Polo and the time-travellers...

◂ EPISODE 5

Rider from Shang-Tu

RECORDED Friday 28 February 1964 at Lime Grove Studio D
TRANSMITTED BBC tv, Saturday 21 March 1964

STORYLINE Ian and the Doctor help Marco foil the Mongol attack, while Tegana kills Acomat to avoid being exposed. Marco restores some of the travellers' freedoms but retains the TARDIS keys. Ling-Tau, a courier to Kublai Khan, arrives with orders that Polo's party must make haste on horseback to the summer palace at Shang-Tu. The caravan, including the TARDIS, will have to follow slowly behind. At the opulent city of Cheng-Ting, Ping-Cho gives Susan the TARDIS key, but as the Doctor, Ian and Barbara prepare to take off, Susan is seized by Tegana.

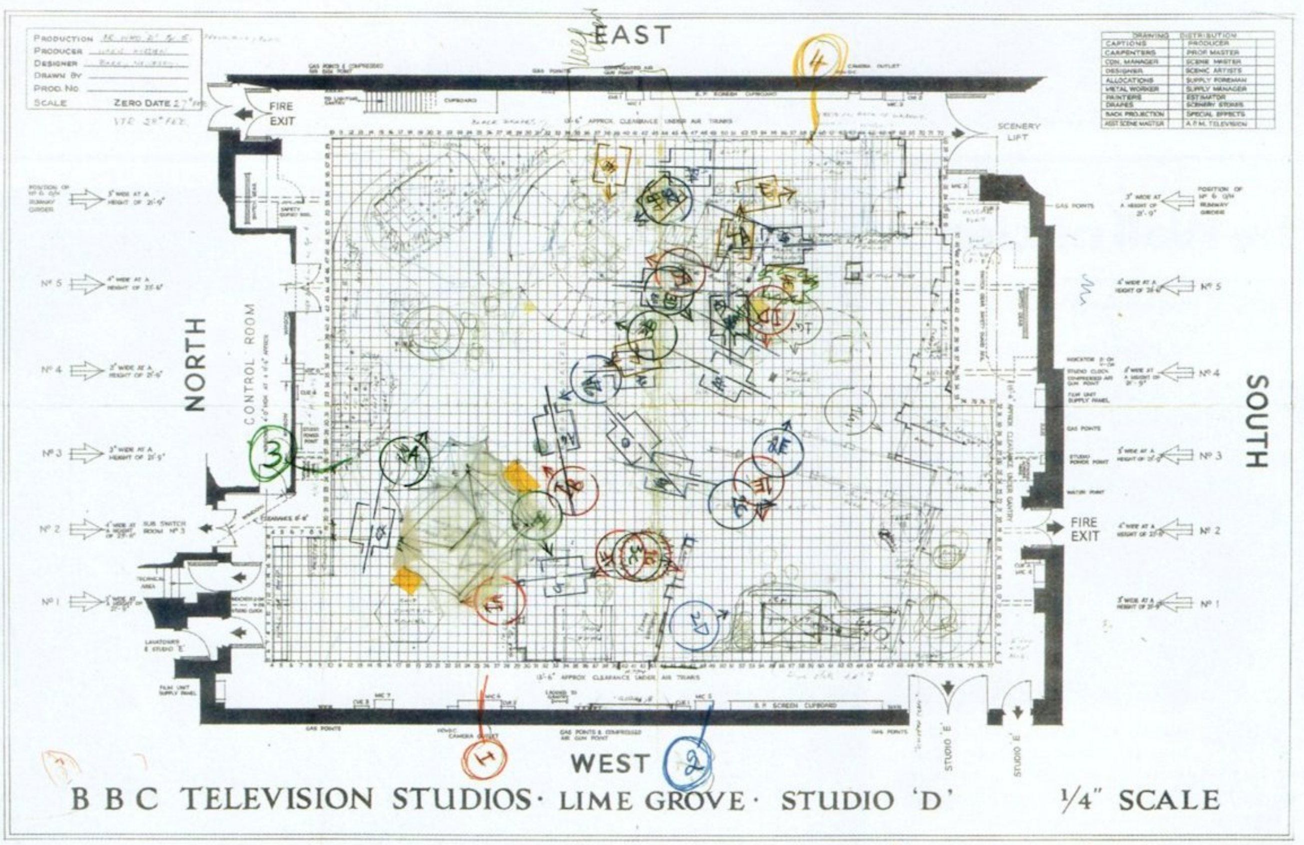
Marco continues writing his journal in his quarters.

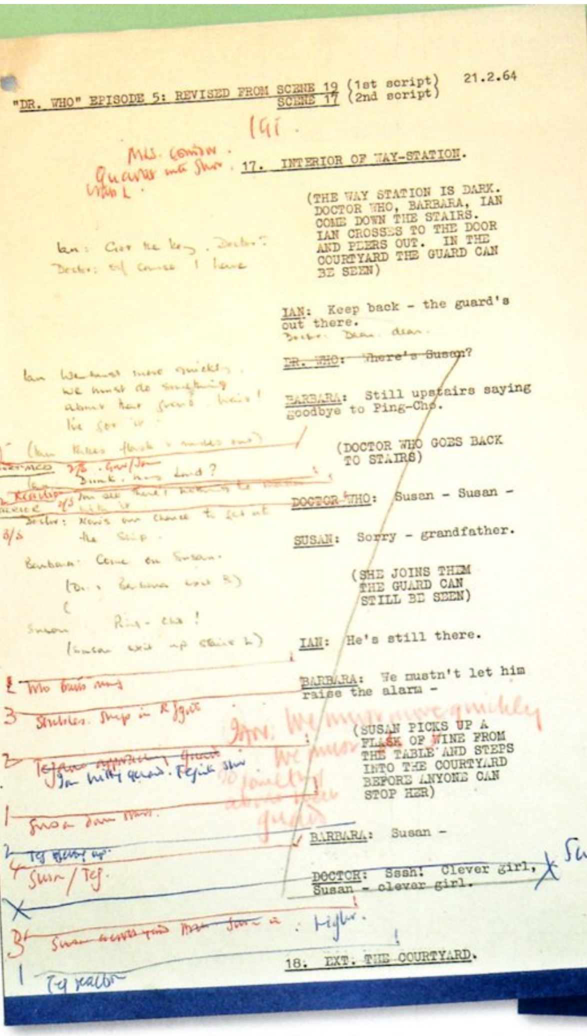
FLOORPLAN

Even a cursory glance at the studio layout reveals *Rider from Shang-Tu* as the most complex episode of the seven, with numerous sets vying for space.

The short scenes where, in close-up, Acomat and a Mongol lie waiting to attack called for one of the tiniest settings imaginable – 'a small area of bamboo forest' measuring only 4x6ft! You may spot it on the eastern side of the studio with Camera 4 pointing at it. A yellow square marked 4A, this was a 'creeper' camera, which, as Waris pointed out earlier, was invaluable for low-angle or floor-level shots. The other three cameras were pedestals.

Studio D is divided roughly into two quadrants. On the northeastern side is the bamboo forest clearing where the first half of the episode unfolds. Backed by black drapes and bamboo dressing, it has a fire at its centre. To the west is an open-sided tent and, to the east, Marco's tent first seen in *The Roof of the World*. The creeper camera is also used (4B) for the scene in the tent where Ian wakes Marco to warn him of the attack. Later, Ping-Cho's screened-off area serves as Marco's quarters (green camera





"DR. WHO" EPISODE 5: REVISED FROM SCENE 19 (1st script) SCENE 17 (2nd script) 21.2.64

191.

17. INTERIOR OF WAY-STATION.

(THE WAY STATION IS DARK. DOCTOR WHO, BARBARA, IAN COME DOWN THE STAIRS. IAN CROSSES TO THE DOOR AND PEERS OUT. IN THE COURTYARD THE GUARD CAN BE SEEN)

Ian: Got the key, Doctor?
Doctor: Of course I have

IAN: Keep back - the guard's out there.

Doctor: Dear, dear.

~~DR. WHO: Where's Susan?~~

BARBARA: Still upstairs saying goodbye to Ping-Cho.

(DOCTOR WHO GOES BACK TO STAIRS)

DOCTOR WHO: Susan - Susan -

SUSAN: Sorry - grandfather.

Barbara: Come on Susan.

(SHE JOINS THEM THE GUARD CAN STILL BE SEEN)

Susan: Ping-Cho!

IAN: He's still there.

BARBARA: We mustn't let him raise the alarm -

3 Stables. Ship in R fgd

Ian: We must move quickly

(SUSAN PICKS UP A FLASK OF WINE FROM THE TABLE AND STEPS INTO THE COURTYARD BEFORE ANYONE CAN STOP HER)

BARBARA: Susan -

4 Susn / Teg.

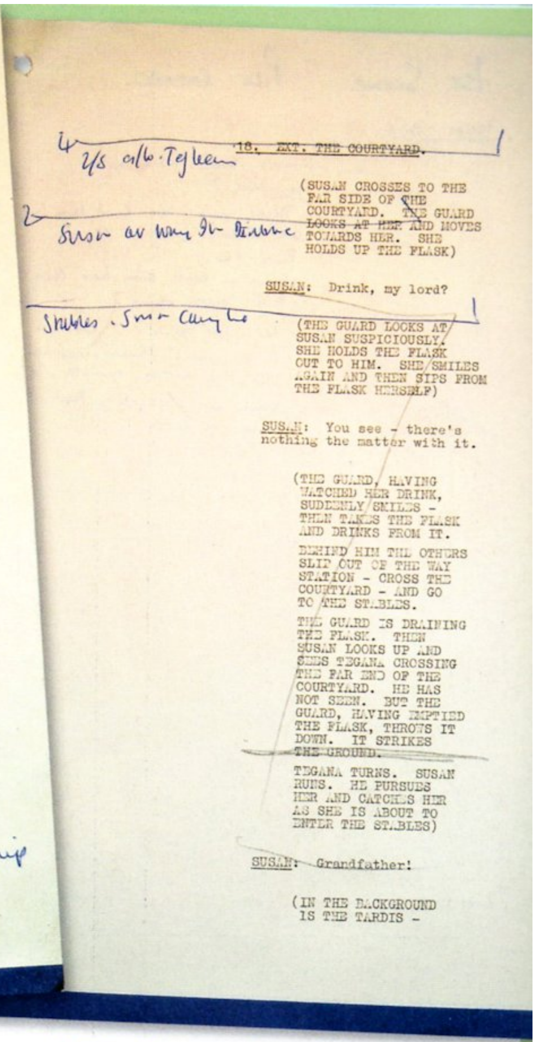
DOCTOR: Ssah! Clever girl, Susan - clever girl.

Ship

Higher.

18. EXT. THE COURTYARD.

1 Teg reaction



4 2/S o/b Tegana

18. EXT. THE COURTYARD.

(SUSAN CROSSES TO THE FAR SIDE OF THE COURTYARD. THE GUARD ~~LOOKS AT HER~~ AND MOVES TOWARDS HER. SHE HOLDS UP THE FLASK)

SUSAN: Drink, my lord?

Stables.

(THE GUARD LOOKS AT SUSAN SUSPICIOUSLY. SHE HOLDS THE FLASK OUT TO HIM. SHE SMILES AGAIN AND THEN SIPS FROM THE FLASK HERSELF)

SUSAN: You see - there's nothing the matter with it.

(THE GUARD, HAVING WATCHED HER DRINK, SUDDENLY SMILES - THEN TAKES THE FLASK AND DRINKS FROM IT.

BEHIND HIM THE OTHERS SLIP OUT OF THE WAY STATION - CROSS THE COURTYARD - AND GO TO THE STABLES.

THE GUARD IS DRAINING THE FLASK. THEN SUSAN LOOKS UP AND SEES TEGANA CROSSING THE FAR END OF THE COURTYARD. HE HAS NOT SEEN. BUT THE GUARD, HAVING EMPTIED THE FLASK, THROWS IT DOWN. IT STRIKES THE GROUND.

TEGANA TURNS. SUSAN RUNS. HE PURSUES HER AND CATCHES HER AS SHE IS ABOUT TO ENTER THE STABLES)

SUSAN: Grandfather!

(IN THE BACKGROUND IS THE TARDIS -

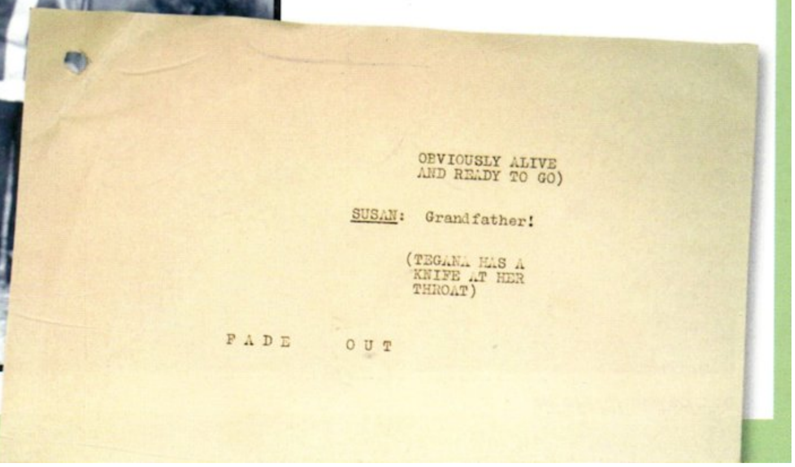
position 3B) for the short scene when she spies him hiding the two TARDIS keys in a compartment in his journal.

The southern half of the studio is consumed by the way station at Cheng-Ting. This is a wonderful continuous set. It starts on the western side with the stables containing the police box and a trough; and leads to the courtyard with a stream and a 6x3ft tank where Susan and Ping-Cho study some exotic fish. The outer wall now has a round moon gate instead of an arch. The balcony leads into the way station interior (augmented from earlier episodes), and in the southeastern corner an arch and a corridor lead to Marco's bedchamber (to be covered by Camera 4D).

Finally, in the northwestern corner, is another reduced TARDIS control room, comprising simply one 'wall of ship', a perspex column and the hexagonal 'ship control panel' (nowadays known as the console). This brief scene was captured in one shot on Camera 1 (marked on the plan by a red disc 1A). ►

'Episode five was the most complex, with numerous sets vying for space."

Ping-Cho and Susan chuckle about the exotic fish.

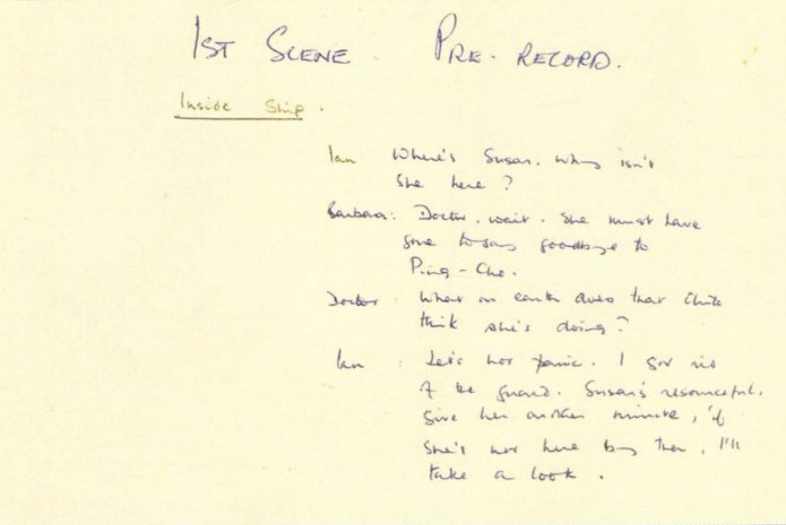


OBVIOUSLY ALIVE AND READY TO GO)

SUSAN: Grandfather!

(TEGANA HAS A KNIFE AT HER THROAT)

FADE OUT



1st Scene Pre-Record.

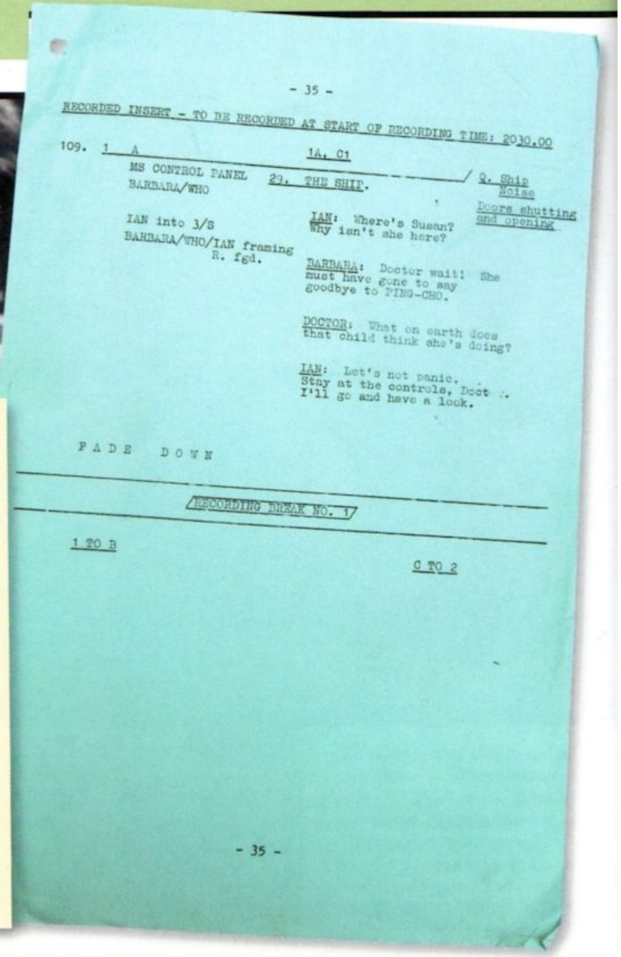
Inside Ship.

Ian Where's Susan. Why isn't
she here?

Barbara: Doctor, wait. She must have
gone to say goodbye to
Ping-Cho.

Doctor What on earth does that child
think she's doing?

Ian : Let's not panic. I got rid
of the guard. Susan's resourceful.
Give her another minute, if
she's not here by then, I'll
take a look.



- 35 -

RECORDED INSERT - TO BE RECORDED AT START OF RECORDING TIME: 2030.00

109. 1 A 1A, C1

MS CONTROL PANEL 29. THE SHIP. / Q. Ship Noise
BARBARA/WHO

Doors shutting and opening

IAN into 3/S
BARBARA/WHO/IAN framing R. fgd.

IAN: Where's Susan? Why isn't she here?

BARBARA: Doctor wait! She must have gone to say goodbye to PING-CHO.

DOCTOR: What on earth does that child think she's doing?

IAN: Let's not panic. Stay at the controls, Doct . I'll go and have a look.

FADE DOWN

/RECORDING BREAK NO. 1/

1 TO B

C TO 2

- 35 -

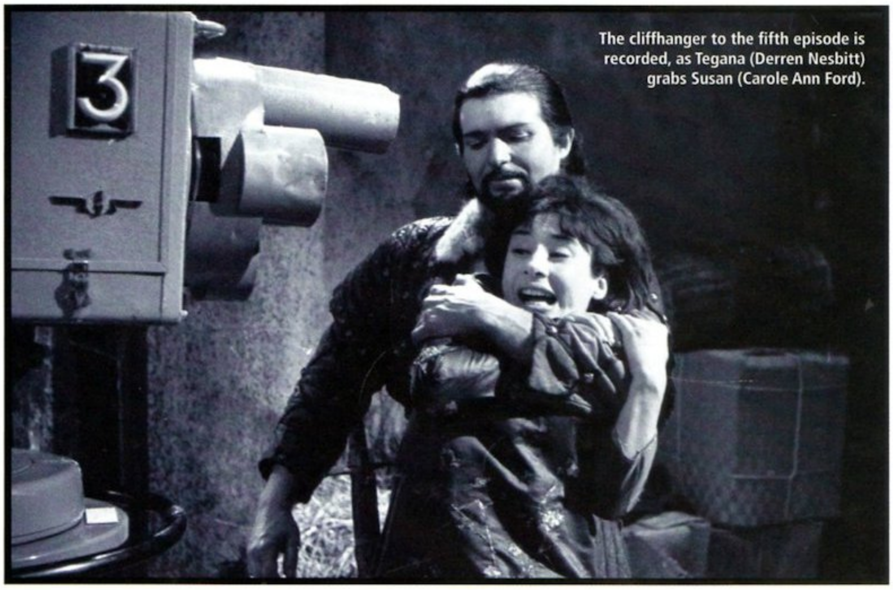
SCRIPT

As the red disc 1A on the floorplan indicates, the evening's recording on Friday 28 February 1964 actually began on the TARDIS set, with a 'recorded insert', which would be slotted in later in the episode.

"Scene 29 in the Ship," notes Waris. "It was very unusual in the 60s for a scene to be shot out of sequence."

His papers include a separate blue sheet for this TARDIS scene, as well as an earlier handwritten version of it on the back of the draft script.

The order was changed to ease the logistics of having the actors in the right place at the right time. And the scene with the TARDIS ready for take-off was added late in the day to heighten the action and make viewers in 1964 really believe the story was about to conclude. Until the cliffhanger where Tegana grabs Susan...



The cliffhanger to the fifth episode is recorded, as Tegana (Derren Nesbitt) grabs Susan (Carole Ann Ford).

In fact, the final sequence underwent several changes. Revised pages of the draft script show Susan just returning from bidding farewell to Ping-Cho, then distracting a guard with a flask of wine, while her friends slip past to the police box. Clearly, it was decided unsuitable to show a teenage girl flirting and supping wine with a guard. A new version has been handwritten alongside: Ian offers the guard a drink while the others get away; then Susan suddenly remembers her promise to say goodbye to Ping-Cho and rushes off. All this makes it into the camera script, although in the actual televised episode, unscripted, Ian plays drunk with the guard. All versions ended with Tegana seizing Susan. The final version of the sequence (including the TARDIS scene) is obviously more dramatic and exciting.

Otherwise, for the bulk of episode five, there are only minor changes between the draft and camera scripts. In the draft, the Doctor is again called "Doctor Who" by Ian. After leaving the bamboo forest, Polo's caravan was to have halted at a small wayside inn near a village. There simply wasn't room in the studio for another set, so two scenes at the inn were relocated – as Waris explains, "To save money the tent was re-used."

The camera script is rather short on description but the draft script explains that 'the way station at Cheng-Ting, although basically the same design as any of the other way stations seen, should be the most luxuriously furnished. The attendant here is very much the manager of an international hotel. His name is Wang-Lo and he wears the finest silks. Wang-Lo gushes. Marco Polo is tired and bored'. The courtyard is described as 'hung with bougainvilla [sic], and there is an artificial pond, stream and flowers. It is quite exquisite'.

Wang-Lo (Gábor Baraker, centre) was one of *Marco Polo*'s more colourful characters, and Waris Hussein welcomed the actor's 'over-the-top' performance.

"Wang-Lo wasn't gay in the script, but you could say he was 'gay-acting'. He did behave camply."

COLOURFUL CHARACTERS

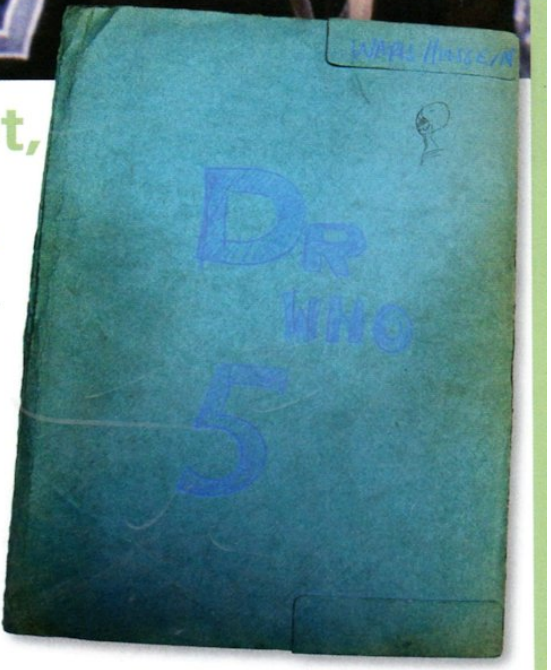
Reading through the cast list, Waris suddenly gulps. "Oh, Paul Carson playing Ling-Tau… He is the rider from Shang-Tu. The young man that Ping-Cho gazes at and you assume she'll end up with. As you can see from the photographs, Paul was rather handsome. Now here's the thing. I'm afraid Paul was very naughty. That's all I'm going to say…"

You can't leave that hanging, Waris! He chuckles at a distant memory and does share a piquant anecdote but later says he'd rather it stay off the record. "Sadly, Paul's not around any more."

He's more forthcoming about the obsequious innkeeper Wang-Lo – and hoots at the extraordinarily suggestive name.

"Wang-Lo – dear me! I remember he was rotund with a pigtail," and played in a shrill and fussy manner by Gábor Baraker (pronounced 'Gar-bor Bar-ar-ker'). "He was Hungarian and a great friend of the singer Dorothy Squires, who had an unfortunate marriage to a much younger man, Roger Moore. Gábor was a well-known mixer and mover in London's gay circles and told me lurid stories about the gay underworld."

Could Wang-Lo have been *Doctor Who*'s very first gay character? Waris is delighted with this notion. "I love that! So much for the lizard woman and her maid! Wang-Lo wasn't gay in the script, but you could say he was 'gay-acting'. It could be signalled [in the 60s], but couldn't be spoken. Gábor did behave quite camply. He was quite over the top. I kind of encouraged that because we needed some light entertainment." **DWM**



Next time: DWM speaks to Waris Hussein about the final two parts of *Marco Polo*; *Mighty Kublai Khan* and *Assassin at Peking*.

THE FACT OF FICTION

The Time Monster

Journey to the lost city of Atlantis, where the Third Doctor and Jo attempt to stop the Master from harnessing the power of an ancient titan...

FEATURE BY **DAVID BRYHER**

T*he Time Monster* isn't really anyone's favourite *Doctor Who* story. In last year's DWM countdown of fans' favourite stories, the Atlantean epic came in 222nd out of 241 stories. To be brutally frank, it's hard to argue that it deserves to come much higher: the plot is flimsy and doesn't make much sense, the guest performances range from arch to excruciating with few exceptions, the monster of the title is so risible they went to great lengths to hide it from the viewers, and Episodes Three and especially Four contain a shocking amount of padding.

But *The Time Monster* is also full of moments of pure *Doctor Who*, some of which have made ripples that can still be felt today. We get an insight into the private life of the TARDIS, and we learn more about the nature of the time vortex. Most intriguingly of all, we get the most detailed glimpse yet into the Doctor's past and into his state of mind. There's quite a lot of information here that becomes woven into the foundations of the show.

And talking of foundations... for all the story's faults, it's still built on strong ground: Barry Letts was a producer who cared more than many before and since, and his regular cast – Jon Pertwee, Katy Manning, Roger Delgado, Nicholas Courtney – knew how to make every kind of *Doctor Who* work on screen.

Yes, there's a lot about *The Time Monster* that can make a viewer wince or laugh, but it's not an easy story to ignore.

Episode One
FIRST BROADCAST: 20 MAY 1972

Dr Who (Jon Pertwee) dreams of disaster: storms, earthquakes, volcanic eruptions. He sees images of a glowing crystal, ancient Greek masks, four-headed axes, and his arch-enemy the Master (Roger Delgado). Then he wakes...

■ The axes are based on the labrys – a double-headed axe found throughout Minoan mythology and art. Minoan culture will, of course, be revisited throughout this story.

■ As scripted, the Doctor's nightmare would have been even more impressive: it would have seen the Doctor 'looming out of the smoke and seeing a strangely shaped crystal. He goes to pick it up but an enormous hand forestalls him. He looks up and sees the Master, taking the crystal and laughing.'

The Doctor's assistant, Jo Grant (Katy Manning), offers him a cup of tea, while he gets back to work on a new gadget that he says "could make all the difference the next time [the Master] turns up."

■ The Third Doctor has been battling the Master repeatedly since the evil Time Lord made his début in *Terror of the Autons* (1971). Their most recent clash was in *The Sea Devils* (1972), at the conclusion of which the Master escaped justice in a hovercraft.

Worried by his dream, the Doctor asks Jo to find out if there has been any news about volcanic eruptions – and Jo reminds him that she showed him a newspaper story the day before, detailing eruptions in the Thera archipelago in Greece.

■ Jo will later note that the map gives the island another name: Santorini. As well as being the name of the group of islands, Thera was the ancient name for Santorini, an island slap-bang in the middle of the Aegean Sea, north of Crete and south-east of mainland Greece. The archipelago was created by volcanic activity, and it remains active to this day. Some historians have postulated that a massive eruption at Thera was the prime mover behind the collapse of the Minoan civilisation: a gigantic tsunami triggered by the eruption crashed into the Cretan coast, destroying many Minoan towns.

The Doctor's worst nightmare!

At the Newton Institute, the Master, posing as Professor Thascalos, lowers a translucent white crystal – just like the one in the Doctor's dream – into a machine. He leaves his colleagues, Stuart Hyde (Ian Collier) and Ruth Ingram (Wanda Moore), as they prepare to carry out a final demonstration of the machine.

■ Ian Collier returned to *Doctor Who* to play renegade Gallifreyan scientist Omega in *Arc of Infinity* (1983), a role he would reprise in Big Finish's audio drama *Omega* (2003).

■ The shape of the crystal was described in the script as like 'a trident of sorts' – the trident is associated with the ancient Greek god Poseidon, who'll be mentioned later...

The Doctor seems to have lost all interest in the news, but when Jo jokes to Captain Mike Yates (Richard Franklin) that she was looking forward to "a nice little trip to Atlantis", the Doctor's ears suddenly prick up. Jo explains that the story in the paper explained that the Thera islands are "all that remains of Plato's metropolis of Atlantis."

■ Some historians' theories – those that assume the myth of Atlantis must have been based on a ►

"Come, Kronos! Come!"

ESSENTIAL INFO

■ Writer Robert Sloman, having co-written *The Dæmons* (1971) with producer Barry Letts (the pair used the pseudonym Guy Leopold), was quickly invited back to write more *Doctor Who*. In May 1971, he was asked to write a six-part story titled *The Daleks in London*. At roughly the same time, Letts and script editor Terrance Dicks were knocking another upcoming story into shape: Louis Marks' *The Ghost Hunters*. They realised the Daleks could fit nicely into Marks' story – but where would that leave Sloman's adventure?

Robert Sloman.

■ Letts and Sloman jointly developed a brand new storyline – *The Time Monster* – which was delivered in August 1971. But it wasn't until December that year that Dicks formally commissioned the scripts, asking for delivery at the start of February the following year. In the end, the scripts for most of the episodes dribbled in late, with Episode Six's script arriving on Valentine's Day. The story went in front of the cameras at the end of March 1972, and the first episode was broadcast in mid-May. Such truncated schedules weren't unheard of in those days, but it's hard to watch the serial and not think that it could have benefited from the time for one more draft!

■ Having enjoyed the mix of science and mythology in *The Dæmons*, Letts asked Sloman to come up with something similar for *The Time Monster* – hence the blend of time-bending experimentation and the legendary fall of Atlantis. Letts also demanded the inclusion of the UNIT semi-regulars and the reappearance of the Doctor's old foe, the Master.

■ The story was directed by Paul Bernard, who had directed *Day of the Daleks* (1972) the previous year. He was impressed with the ambitious scope of the scripts, but often frustrated by the restrictive realities of *Doctor Who*'s budget. He would go on to helm one more *Doctor Who* story: *Frontier in Space* (1973).

■ Incidental music for the story was provided by the ever-reliable Dudley Simpson, who reprised the theme he'd composed for the Master's first appearance in *Terror of the Autons* (1971).

■ In the mid-1970s, the BBC binned the original tapes of *The Time Monster* during its wide-ranging (and short-sighted) cull of its archive. Although BBC Enterprises still held a black-and-white copy of the serial, it wasn't until the early 1980s that a colour copy – from TV Ontario in Canada – was returned to the BBC.

Paul Bernard went on to direct 1973's *Frontier in Space*.

CLASH OF THE TITANS

Kronos might have caused a bit of a flap in *The Time Monster*, but that's as nothing to the chaos caused by his mythological namesake...

In ancient Greek mythology, the titan Cronus (sometimes written as Kronos or Cronos) castrated his father Uranus at the behest of his mother Gaia. He then went on to rule the world before learning (from his mother and father, who was for some reason still talking to him) that his own children were destined to overthrow him. So he took the obvious course of action, and ate his five kids – the gods Demeter, Hestia, Hera, Hades and Poseidon.

Cronus eats his children!

His wife Rhea wasn't having any of this, so she sought help from Gaia, who obviously knew a thing or two about putting a man in his place. And the story only gets madder: Rhea gave birth to Zeus in a secret hideout and handed the 'baby' (actually a rock in a babygro) over to Cronus. True to form, he promptly scoffed it.

Many years later, after Zeus had reached adulthood, he went back to his father and forced him to vomit up everything he'd eaten, starting with the rock, and followed by his miraculously undigested siblings. Then everyone had a lovely war and Zeus and his brothers and sisters gained dominion over the world. The end.

◄ real place – have named Santorini as a likely site for the city. (Yates makes a passing, and quickly dismissed, reference to theories that placed the city somewhere in the middle of the Atlantic Ocean.) The famous cataclysm that destroyed Atlantis is therefore assumed to be the enormous eruption that is also supposedly responsible for the collapse of the Minoans. But as so often happens when trying to rationalise Third Doctor UNIT stories, the dates don't line up at all. Also, Atlantis isn't real. But for the sake of argument... Plato used Atlantis in a story designed to show the historic might of the city state of Athens. In the dialogues *Timaeus* and *Critias* (which were written around 360BC), Plato tells a tale which shows that the Atlanteans' mighty naval force was able to conquer every city it met – until, that is, they tried and failed to invade Athens. But the Athens in Plato's story is an idealised 'ancient Athens' used in Plato's writing to demonstrate his idea of a perfect city state: the story is more of a thought experiment, a way for Plato to say, "Look, if we just did things this way, we'd be absolutely unstoppable." The story – which, lest we forget, is just a story – is set around 9000 years before the time in which Plato was writing. But the Theran eruption said to be responsible for both the collapse of the Minoans and the destruction of Atlantis happened in roughly 1600BC – thousands of years after Plato said the Atlanteans (who didn't exist) rampaged over the seas. In *The Time Monster*, Jo seems to know it's all bunkum. Her "little trip" comment to Yates is delivered with a knowing smile, and she clearly knows of Atlantis' roots in Plato's writings. But as we know, the Doctor has good cause to think of Atlantis rather differently.

■ Some other theories – which Jo mentions here – more directly link Atlantis with the Minoan civilisation. "You know," she says, "the Minotaur and all that Cretan jazz." That jazz will come back to haunt her later in this story...

The Doctor tells Brigadier Lethbridge-Stewart (Nicholas Courtney) to put out a worldwide warning that the Master is at large. But when the Brigadier hears that the Doctor's fears are based on a dream, he's dismissive. He reminds the Doctor that they're due at the Newton Institute to watch the demonstration of the TOMTIT (Transmission Of Matter Through Interstitial Time) machine. The Doctor – whose ADHD is particularly bad today – is no longer interested in going, so the Brigadier takes along Sergeant Benton (John Levene) instead.

■ "Really, Doctor," scoffs the Brigadier, "you'll be consulting the entrails of a sheep next!" The Brig is referring to the divinatory practice known as haruspicy – practiced by ancient Babylonians, Etruscans and Romans – in which the guts of sacrificed animals (chiefly sheep and chickens, and chiefly the livers thereof) were examined for portents of the future.

The Brigadier (Nicholas Courtney) asks the Doctor if a sheep's entrails might help.

The Master loses his temper with the Institute's director Dr Percival (John Wyse) because one of the visiting VIPs, Dr Cook (Neville Barber), has accused 'Thascalos' of being a charlatan. Percival starts to doubt Thascalos' credentials, so the Master hypnotises Percival: "I am the Master... and you will obey me."

■ The Master's hypnotic powers were established in his very earliest scenes in *Terror of the Autons*.

Ruth and Stuart run through their final checks and decide to carry out a test run of the machine. Stuart suits up and heads into the receiver room while, outside, a window cleaner climbs up a ladder and peers in. As TOMTIT reaches full power, the clock in the tower outside starts to chime – but the sound is slowed down and distorted...

■ The window cleaner was played by stunt arranger Terry Walsh – who was used to the kind of tumbles he's about to suffer...

■ Some material was cut from this episode to keep it within the usual running time. Here, we lost some dialogue between Ruth and Stuart following the successful test run of the machine, but before they realise something has gone wrong. The stern Ruth would have told Stuart to keep his professional focus, telling him that they're "scientists, not school children" – before joining in with his silly celebratory dance.

The Doctor finishes fixing up his new gadget – a time sensor, which whirs into life as it detects the Doctor's own TARDIS. And then, another source of power sets it off. Another TARDIS!

■ Although, as we'll see, the Doctor is currently unable to use his TARDIS to travel (unless allowed to by the Time Lords), it is still working and so able to create a signal that the sensor can detect.

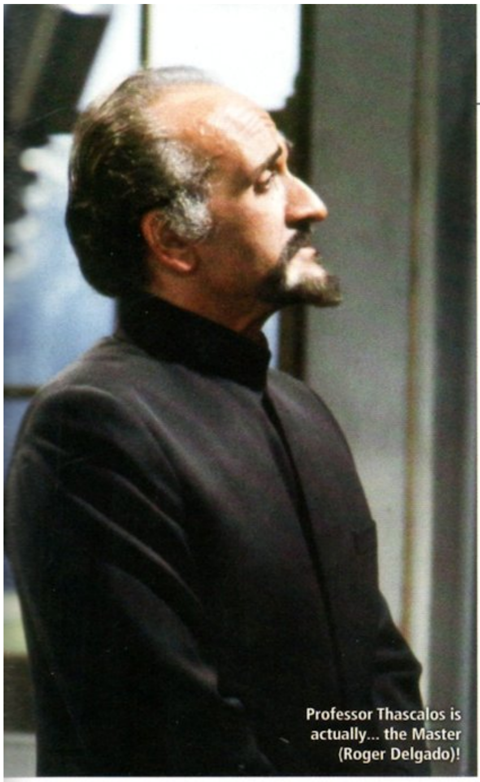
TOMTIT is malfunctioning. Outside, the window cleaner falls, in slow motion, from his ladder. The Master bursts in and stops the test. He tells his colleagues to make adaptations to the machine, while he prepares to meet the dignitaries who have come to witness the demonstration. But he is alarmed when Stuart announces that they have visitors from UNIT. The Master decides to stay behind and fix the machine instead.

■ Stuart easily recognises the UNIT jeep, suggesting either that – while the nature of their work is secret – the organisation is reasonably well known among civilians, or that UNIT has already visited the institute. (The latter possibility seems unlikely given the Master's alarm at their sudden appearance.)

The Doctor and Jo drive through the countryside in Bessie. Using the time sensor, the Doctor works out that the signals are coming from the Institute. They race there at ludicrous speed.

■ The script gives Bessie's top speed as 200 miles per hour.

■ To film these scenes, an unmanned camera was mounted on the car. Pertwee and Manning were to drive around and record their lines unaccompanied by the director. Which was all well and good until the moment that Pertwee raced off and only realised when he switched off the camera that he'd got lost! Bernard started to gather a couple of search parties – but thankfully his stars turned up unscathed.


Professor Thascalos is actually... the Master (Roger Delgado)!

> 'Confusingly, the script, gives both "Thascales" and the more correct "Thascalos" as spellings for the Master's alias.'

Having found the unconscious window cleaner in the driveway, the Brigadier and Benton are given a tour of the Institute. They are shown into the room containing the TOMTIT machine, but Professor Thascalos is nowhere to be seen. Dr Ingram explains how the machine works.

■ As we'll come to see, this is, essentially, a discussion of the time vortex - the 'nowhere' through which the TARDIS is able to travel. "Time isn't smooth," Ruth explains. "It's made up of little bits... Temporal atoms, so to speak. So if one could push something through the interstices between them, it would be outside our space-time continuum altogether... Nowhere at all, in ordinary terms."

Jo is worried about how fast Bessie is going...

■ Firstly, the Doctor reminds her: "My reactions are ten times faster than yours." Then he explains how Bessie's brakes work: "by the absorption of inertia - including yours." This gives the car the ability to stop dead without throwing its occupants through the windshield.

The Master enters his laboratory and the demonstration gets underway. He ramps up the power on the machine as they try to teleport a cup of tea - but TOMTIT spirals out of control again. The Master doesn't care. "Come, Kronos!" he cries. "Come!"

Episode Two
FIRST BROADCAST: 27 MAY 1972

Outside the Institute, the clock chimes, but again the sound is distorted. Bessie screeches to a halt. Jo seems frozen in time. The Doctor races inside - in slo-mo - watched by the Master... Bursting into the lab, the Doctor helps Ruth to deactivate the machine.

■ The Doctor tells Ruth to "reverse the temporal polarity" - a riff on the Third Doctor's famous 'catchphrase'. Although he only used the full line twice on screen (first in *The Sea Devils*, and then again in *The Five Doctors* (1983)), the Third Doctor's frequent desire to "reverse the polarity of the neutron flow" became something of a trademark. Later Doctors would echo his words, including the Fifth in *Castrovalva* (1982) and *Mawdryn Undead* (1983), the Tenth in *The Lazarus Experiment* (2007), and the Eleventh's doppelgänger in *The Almost People* (2011). The Tenth and Eleventh Doctors even manage to reverse each other's polarity in *The Day of the Doctor* (2013), which was embarrassing for all concerned. The phase originated in *Terror of the Autons*, when the Doctor claims that the only hope of defeating the Nestene consciousness is by "changing the polarity" on the equipment the alien force is using to invade.

The Brigadier runs into the receiver room to find Stuart has aged into an old man.

■ Collier's old-age make-up was achieved by using a crinkly mix of honey and tissue paper. An earlier test, taking the more usual approach of latex make-up, was abandoned.

Later, in Stuart's quarters, Ruth tends to her suddenly aged assistant. Ruth says Professor Thascalos may know how it happened - and at the mention of the name, the Doctor concludes that his old arch-enemy is behind this...

■ Realising just what the Doctor has realised, Jo explains that "Thascalos is Greek for Master." (Which it is... in the sense of 'teacher' or 'schoolmaster'. Perhaps the Master - whose choice of name seems to indicate his desire to dominate and control - would have been better off with 'Archontas', with its suggestions of 'lord' and 'ruler'.)

■ The script, confusingly, gives both "Thascales" and the more correct "Thascalos" as spellings for the Master's alias, and it is often difficult to tell which spelling the actors are working from in their performances. Various *Doctor Who* reference works have used the former spelling (a quirk that seems to have originated with the *Radio Times*' 10th anniversary *Doctor Who* Special), but in his novelisation of the story, Terrance Dicks plumps for the latter.

The Brigadier radios Yates to send more troops to the Institute, and to bring the TARDIS with him, too. He then commandeers the situation, sending away the visiting VIPs and telling Percival to evacuate the Institute.

Stuart starts to wake up, then sits bolt upright, screaming the name "Kronos". The Doctor takes Ruth back to TOMTIT, where he examines the crystal.

■ The Doctor seems to take all this talk of Kronos is his stride. He puts Stuart's mention of the name down to a "race memory" (a concept that featured in *Doctor Who and the Silurians* (1970)), and instantly recognises the crystal of Kronos as soon as he sees it. As we'll see later, Kronos knows the Doctor "of old", but he doesn't seem to have any memories of meeting the creature before. We're about to find out that he knows all about the *type* of creature Kronos is, though, and that he knows Kronos by its reputation. Although we're on very dangerous ground to even suggest it (see *Atlantises* box-out, page 69), perhaps the Doctor first saw the crystal in an untelevised moment during his visit to Atlantis in *The Underwater Menace* (1967).

The Doctor explains that he has visited the realm that exists "outside of space-time... A place that is no place. A dangerous place where creatures live beyond your wildest imagination. Chronovores - time eaters." He adds that Kronos is "the most fearsome" of these creatures.

■ The implication of much of the dialogue concerning this "no place" in *The Time Monster* is that it is what we commonly know as the "time vortex" - the swirly stuff we often see the TARDIS flying through, and which has been rendered in various title sequences, including those débuting with *The Time Warrior* (1973-74) and *Rose* (2005).

■ The Reapers of *Father's Day* (2005) have a striking number of similarities to the Chronovores - so much so that they could be considered as a different 'breed' of the same creature. In this later story, we're told that the Reapers live in the time vortex and that they feed on disturbances in time, such as the one caused by Rose when she rescued her father on the day he was supposed to die.

Ruth and the Doctor discuss the legend of Kronos. He explains that the Master was using the crystal to try to trap the creature, as the Atlanteans did - and if he gets control over it, the whole universe will be in terrible danger.

■ "But Kronos was a Greek legend," says Ruth. "He was the Titan who ate his children, wasn't he?" See the *Clash of the Titans* box-out (see page 66) for the full horrifying story... ►

A dream of Atlantis - or is it a premonition?

Scientists Stuart and Ruth - smarter than they look!

Stuart feels the effects of old age.

The Master explains his plan to Dr Percival.

The Master, in possession of the Crystal of Kronos – and feeling particularly smug.

> 'In the script, the Master's TARDIS was "a large container of smooth metal, nearly as large as a police telephone box."'

◄ ■ Some ancient writings conflate the madcap myth of Cronus with the figure of Chronos, who was used in art to personify time – the 'Old Father Time' of his day. Although not actually a god of the Greek pantheon, he was often portrayed as such in the culture of the time. It's possible that some of this confusion bled into Sloman's ideas for Kronos in this story.

■ The Doctor describes Poseidon as "the god of Atlantis", which is sort of right. According to Plato's stories, the Greek god of the sea – sometimes blamed for earthquakes, too (such as the one in the Doctor's dream) – lived in Atlantis.

The Doctor spots the Master's TARDIS at last – disguised as a large computer.

■ Unlike the Doctor's, the Master's TARDIS is still able to change its exterior appearance to blend into its surroundings. As described in the script, though, the Master's TARDIS was 'a large container of smooth metal, nearly as large as a police telephone box [like the Doctor's]'. There was 'apparently no way into it'.

In Percival's office, the Master does some sums to try to work out how the power build-up happened…

■ "E equals MC cubed," mutters the Master as he works, which is a clear play on Albert Einstein's famous equation ($E = MC^2$) derived from his work on special relativity. Percival corrects him, but the Master responds: "Not in the extra-temporal physics of the time vortex." So there.

■ Some dialogue between the Master and Percival was cut from this episode in the final edit, for timing reasons. The Master would have told Percival to comply with the Brigadier's demand to evacuate the Institute, for appearance's sake, and the two would also have discussed their concerns about Thascalos' assistants.

In the lab, the Doctor reactivates the machine to see what happens. The crystal starts glowing, and the Doctor sends Benton in to pick it up. But he can't move it at all – the Doctor realises that it's somehow linked to the past version of itself, thousands of years ago…

Lightning splits the sky above the Temple of Poseidon in ancient Atlantis, where Krasis (Donald Eccles) watches the glowing crystal. He is watched from the shadows by Hippias (Aidan Murphy).

■ Hippias is described in the script as being 'a handsome young man with fire in his eyes and in his guts'.

■ Donald Eccles would go on to appear alongside fellow Atlantean Ingrid Pitt in classic 1973 horror flick *The Wicker Man*.

■ Sloman's script is very clear on how Atlantis should look: 'The style of all the Atlantean buildings and costumes is Minoan rather than Greek.'

The Master tricks Benton into leaving the laboratory by giving a perfect impersonation of the Brigadier over the phone. Before he leaves, Benton opens the window. Percival watches from his office as Benton marches off – but unseen, Benton then doubles back and slips through the window that he left open.

■ Nicholas Courtney pre-recorded the Master's lines, to which Delgado mimed along.

The Master and Percival creep back into the laboratory – but Benton is waiting for them. The Master called Benton "my dear fellow" in the call, and so he knew he couldn't be the real Brig. The Master distracts him and wrests his pistol from his hands. After a brief struggle, the Master knocks Benton to the floor.

■ The day of studio recording for this episode – 26 April 1972 – would mark the final time that the much-loved 'UNIT family' (Pertwee, Manning, Courtney, Franklin, Levene and Delgado) would be in studio together. Although Delgado would return once more to the series, that story featured none of the semi-regular UNIT players.

The Master activates TOMTIT, and in the Temple of Poseidon, Hippias watches as the storm intensifies. In a flash of lightning, Krasis vanishes – and then reappears in the Institute's laboratory, just as Benton regains consciousness.

Episode Three

FIRST BROADCAST: 3 JUNE 1972

Benton scarpers! The Master tells Krasis he has power over Kronos, but that he wants Krasis' help to complete his plan to rule over the universe. Krasis explains that the secrets behind the ability to command Kronos have been lost to the centuries, but the Master is convinced he can use the seal of the high priest to gain power over the creature.

■ The concentric-circles design on Krasis' seal were based on the map of Atlantis as described by Plato.

Outside, Stuart is packed into an ambulance, just as Benton arrives to tell the Doctor about the Master and the strange arrival of Krasis. Jo suddenly sees that Stuart is growing younger again. The Doctor explains that "It's too late – Kronos is coming."

■ Collier's make up was removed in three stages; these were then filmed and edited together to show Stuart 'de-ageing'.

In the lab, the Master increases the power on TOMTIT and cries out for Kronos. The crystal glows brightly. We see the flapping wings of a

Krasis (Donald Eccles) points the finger!

One of the Doctor's sillier inventions.

The Master prepares to take a trip in his TARDIS.

The TARDISes separate in the vortex.

white bird and then, in a burst of white light, Kronos (Marc Boyle) manifests! The panicking creature lashes out at Percival, who vanishes. The Master raises the seal to the creature and Kronos cowers. He shuts the door of the receiver room, and uses TOMTIT to try to force Kronos back into the time vortex.

■ It might be hard to believe, but a lot of effort went into this bit! Five birds - seagull, owl, cockatoo, chicken and dove - were hired by the production team for close-up filming to be used in this and similar sequences throughout the story. In the end, only the white dove's wings were used.

■ A lot of effort also went into obscuring the humanoid Kronos, as the production team were worried it might look a tad unconvincing. Carefully angled cameras with Vaseline-smeared lenses were the order of the day. The script's description of Kronos is rather more dramatic: "a winged form of burning fire, with glowing eyes of scarlet."

■ Stuntman Boyle had performed in a number of stories dating back to *The Ambassadors of Death* (1970), but this was his first credited role. He would go on to work as stunt coordinator on big-budget Hollywood films including *Alien*^{3} (1992), *The Fifth Element* (1997) and *Event Horizon* (1997).

Outside, time is running slowly again. The Doctor tries to rescue his friends from the strange time distortions.

■ The scenes outside the Institute were shot over two days, 4 and 5 April 1972, at Swallowfield Park stately home in Berkshire. Only some of these sequences were filmed in slow motion (shocking, we know), but one of the nicer shots is here, of the slo-mo Brigadier and Doctor running back out of the distortion and slowly returning to normal speed. Other shots - such as the Doctor's rescue of Ruth - required the actors to 'act' the slow motion.

In the lab, the Master traps Kronos inside the crystal – but he threatens to release the creature again when Krasis refuses to co-operate. Krasis explains that the crystal is "but a part of the true crystal of Kronos", explaining that the real thing is hidden in the temple of Poseidon in Atlantis...

Meanwhile, in the temple, Hippias shows the Atlantean King Dalios (George Cormack) that Krasis has gone missing. Dalios shows Hippias the true crystal of Kronos, and the roar of the crystal's guardian echoes from the chambers beyond...

■ Cormack will reappear in *Doctor Who* - to play K'anpo Rimpoche in *Planet of the Spiders* (1974), who is the same old hermit that the Doctor talks about in Episode Six of this story.

■ The credulous Hippias claims that "a sphere of fire hurled by the hand of Zeus" was responsible for Krasis' disappearance. Apart from being the most fortunate of Cronus' children, Zeus is, of course, the almighty ruler of the pantheon of Greek gods.

In Stuart's quarters, the Doctor collects his thoughts – as well as a few bits and bobs.

■ "There's nothing to be done except wait," says the Doctor, warning us of a little bit of upcoming padding...

The Master tells Krasis he intends to take his fragment of Kronos' crystal back to Atlantis. Meanwhile, the Doctor is doing some work of his own, building a "time-flow analogue" out of a wine bottle, a couple of corks and forks, a needle, an ashtray and a napkin ring...

■ "We used to make them at school to spoil each other's time experiments," says the Doctor. It's not precisely clear that he's talking about the Master and himself, but since we know they have known each other since childhood (*The End of Time* (2009-10)) and given that they went to the Academy together (*The Five Doctors*), it seems a reasonable assumption.

The analogue doesn't work – until the Doctor realises it needs some tea leaves, too!

■ He never explains quite what it is about the tea leaves, but in European folklore, tasseography is a method of foreseeing the future by reading the patterns in the leaves left behind in a cup.

The analogue spins into life – and in the laboratory, the crystal burns with white light, ruining the Master's preparations. He throws a lever on TOMTIT, and the analogue falls to pieces.

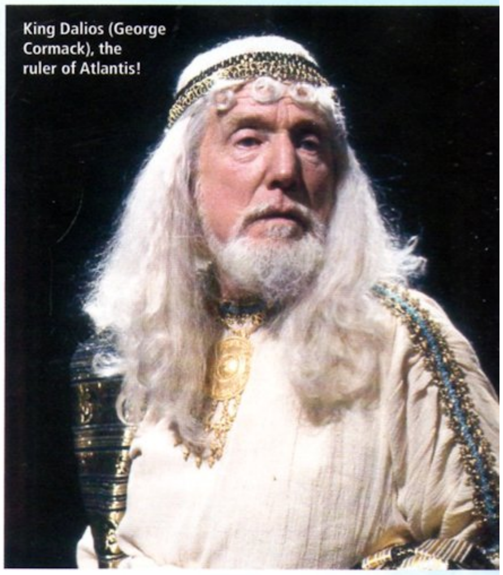
■ "Oh well," sighs the Doctor, "it was fun while it lasted." During rehearsals, this episode was found to be under-running, hence the hasty inclusion of the whole business with the time-flow analogue.

As the Master is about to board his TARDIS, he overhears radio communication between Yates and the Brig. He opens a gadget on his wrist, to reveal a screen showing the progress of Yates' convoy. The Master realises they're bringing the Doctor's TARDIS, and decides to stop them...

■ The shots of the convoy used on the Master's wrist-scanner were the last ones to be filmed using the vehicles. All the following scenes, showing the Master's attempts to stop the convoy, were filmed earlier on the same day.

A medieval knight, armed with a lance and riding a horse, appears in the road in front of Yates' convoy. The knight charges and the vehicles swerve out of the way, rolling off the road.

■ An accident during filming saw stuntman Greg Powell, as the knight, fall from the horse after it collided with the third of the three vehicles on the road. (Only the leading vehicle was driven by an actual stunt performer; the other two were driven by employees of Kingsbury Motors, the hire company who provided the vehicles.) Accounts differ on the details: in one, Powell was left rubbing his sore shoulder and fretting about the cut in the horse's leg; in another, Powell was knocked unconscious and unable to work due to his wounds, and the horse suffered serious internal injuries.



King Dalios (George Cormack), the ruler of Atlantis!

Yates radios the Brig to let him know that the truck carrying the TARDIS is stuck in the mud – and then he finds himself under attack from Roundheads from the English Civil War!

■ The Roundhead leader was played by Dave Carter, who had previously had minor roles in several stories, including *Doctor Who and the Silurians*, *Inferno* (1970) and *The Mind of Evil* (1971).

The Master and Krasis watch as the Roundheads attack Yates and his men. Yates throws a grenade at them, but they vanish before it explodes. Finally, the Master sends in a V-1 flying bomb... ►

ATLANTISES

Let's for a moment ignore the fact that, in *The Time Monster*, the timings of the history and destruction of Atlantis don't quite line up with the original story of the city as told by Plato. We've got bigger things to worry about...

Like, for example, the fact that the Second Doctor visited Atlantis in *The Underwater Menace* – a story set in the near future of the time it was broadcast. The Atlantis seen there was very different to the Atlantis seen in *The Time Monster*: it was underwater, for a start, and full of Fish People. It was also sited in the Atlantic Ocean, not the Aegean Sea.

The Underwater Menace

We see the fate of ancient Atlantis unfold in *The Time Monster*. The Atlantis in *The Underwater Menace* suffered a cataclysm of its own: the city was flooded to foil the schemes of the insane Professor Zaroff. And on top of all this, we're given a third version of history in *The Dæmons*, when the god-like alien Azal implies that Atlantis was an experiment that his species set up on Earth and later destroyed.

The implication of each of these stories is that their Atlantis is the 'real' one (somewhere, the ghost of Plato is screaming, "It's *all* made up!", but let's ignore him for the moment). So how on Earth do we untangle all this?

The account in *The Dæmons* is relatively easy to square away: *The Time Monster* never really explains how Kronos got from the time vortex into the real world, so perhaps Azal's people had a hand in releasing the Chronovore in the first place. But that still doesn't help with *The Underwater Menace*'s Atlantis...

Atlantis has often been seen in popular culture as the 'lost civilisation', a city that once upon a time existed above the surface – but following some disaster, it sank beneath the sea, where it somehow survived. The 1978 film *Warlords of Atlantis* (written by *Doctor Who* writer Brian Hayles, creator of the Ice Warriors) is just one that sees adventurers from our world discovering the lost city of legend; the BBC One series *Atlantis* (2013-15) is another. If we look at *The Underwater Menace* in the same way, we can start to see a way out of the forest.

This fishier Atlantis is a remnant of the civilisation seen in *The Time Monster*, the destruction of which was engineered by the cruel Dæmons. How has it moved halfway round the world? Perhaps it is the same civilisation (evolved beyond recognition), but not the same city. The survivors from *The Time Monster* could have sailed away in search of a new home, established a new city in (or beneath, using remnants of Kronos' power?) the Atlantic Ocean, named it Atlantis – and then perhaps history took its course, the descendants of these pioneers forgetting all about their ancestors' original home. *Perhaps*.

WHERE ELSE HAVE I SEEN...?

IAN COLLIER
(1941-2008)
Stuart Hyde
Other *Doctor Who* appearance: *Arc of Infinity* (1983) as Omega/The Renegade.
TV appearances include: *Rentaghost* (1976) as Maltby; *Winston Churchill: The Wilderness Years* (1981) as Harold Macmillan; *Hi-de-Hi: It's a Blue World* (1982) as Inspector Sutcliffe; *Howards' Way* (1986) as George Travis; *Rules of Engagement* (1989) as Colonel Lipscoombe.

INGRID PITT
(1937-2010)
Galleia
Other *Doctor Who* appearance: *Warriors of the Deep* (1984) as Doctor Solow.
TV appearances include: *Jason King: Nadine* (1972) as Nadine; *Smiley's People* (1982) as Elvira.
Film appearances include: *The Vampire Lovers* (1970) as Carmilla; *Countess Dracula* (1971) as Countess Elisabeth Nádasdy; *The House That Dripped Blood* (1971) as Carla Lind; *The Wicker Man* (1973) as Librarian.

DONALD ECCLES
(1908-86)
Krasis
TV appearances include: *The Avengers: The Golden Eggs* (1963) as Dr Ashe; *Adam Adamant Lives!: Black Echo* (1967) as Sir Henry; *Doomwatch: Sex and Violence* (1970) as Lord Purvis; *Quatermass* (1979) as Chisholm; *Young Sherlock Holmes* (1985) as The Reverend Duncan Nesbill.
Film appearances include: *The Wicker Man* (1973) as TH Lennox; *The Dresser* (1983) as Mr Godstone.

■ The distinctive buzz of the V-1 would still be familiar to many grown-up viewers at the time of broadcast. The bombs were used in a series of attacks on Britain throughout 1944 and 1945. The Doctor mentions their nicknames – "doodlebug" and "buzzbomb" – before explaining that, "the Germans used them towards the end of the Hitler war."

The Doctor, Jo and the Brigadier arrive just in time to watch as the bomb crashes into Yates' convoy…

Episode Four

FIRST BROADCAST: 10 JUNE 1972

In the smoking crater made by the bomb, the TARDIS lies on the ground – intact. A nearby farmworker (George Lee) marvels at the scene.

■ George Lee appeared as UNIT's Corporal Forbes in *Spearhead from Space* (1970); he was offered the role of the farmworker after the cancellation of a contract with Kenneth Watson, who had played Bill Duggan in *The Wheel in Space* (1968).

■ "It was just about here where that doodlebug fell," the farmworker says. "Back in 1944, that were." This would suggest that the Master has moved the knight, Roundheads and bomb only through time, and not space too.

■ In the first draft, this conversation would have been between the farmworker and the Doctor.

The Doctor arrives at the site of the explosion, where we find Yates has survived. UNIT troops are righting the TARDIS with the help of the farmworker's tractor.

■ It's clearly taking a lot of effort to shift the TARDIS – but, as the Doctor will come to explain in *Flatline* (2014), it could be a lot worse. "It's always lighter [than it should be]," the Twelfth Doctor explains in that later story. "If the TARDIS were to land with its true weight, it would fracture the surface of the Earth."

The Master takes the crystal and leads Krasis into his TARDIS, where he prepares to leave.

■ The Master's TARDIS is rather stealing some thunder from the Doctor's here. This story features a brand new set for the control room, but it is the Master's version of it that we see first. The Master's TARDIS is a re-dressed version of the new set, featuring a different central column on the console, an exterior door to the right of the screen instead of the traditional left, and a few other bits of furniture.

The time sensor picks up the energy building in the Master's TARDIS. The Doctor and Jo enter the Doctor's TARDIS…

■ As they enter the TARDIS, Jo points out it looks different. "Oh, just a spot of redecoration, that's all," chirps the Doctor. Designer Tim Gleeson created a new control room set for this story, featuring some curvier roundels on the walls. Letts wasn't terribly keen on the new look, though, disappointed that the new roundels looked like washing-up bowls. Consequently, this set lasted precisely one story – it was redesigned again for *The Three Doctors* (1972-73), and this time it was the turn of the Second Doctor to be dismissive of the redecoration.

■ The Doctor and Jo's dialogue about the TARDIS' new look was ad-libbed on set.

The Doctor plans to "use the time sensor as a homing device and put my TARDIS inside his. Then wherever he goes, I'll go with him."

■ Since *Spearhead from Space*, the Doctor has been trapped on Earth. Following the judgment of the Time Lords in *The War Games* (1969), the Doctor was exiled to his favourite planet and had the knowledge of time travel wiped from his mind. Here, unable to move his own TARDIS, he plans to 'hitch' it to the Master's by landing inside it and riding wherever he goes. (It's not terribly clear how the Doctor moves the TARDIS enough to get it inside the Master's time machine – but we must assume it has something to do with the cleverness of the time sensor.)

■ The Doctor warns that one miscalculation in the co-ordinates could result in a "time ram", wherein "the atoms making up this TARDIS would occupy precisely the same space and time as the atoms making up the Master's TARDIS", which would result in "extinction – utter annihilation." This concept has cropped up again many times in *Doctor Who* spin-off fiction (in *The Quantum Archangel* (BBC Books, 2001), for example, and in the very first *New Adventures* novel, *Timewyrm: Genesys* (Virgin Books, 1991)). The closest it has come to being repeated in the series itself, though, was in the *Children in Need* mini-episode *Time Crash* (2007), where the Fifth Doctor explains that the explosion caused by his TARDIS sharing the same space and time as the Tenth Doctor's would create a black hole big enough to devour the universe.

The TARDIS is in motion…

■ When the Doctor mentions the TARDIS' mood, Jo giggles, "You talk as if she was alive!" The Doctor replies, "It depends what you mean by alive, doesn't it?" From as early as *Inside the Spaceship* (1964), there has been a suggestion that the TARDIS is in some way a living thing, with a consciousness of its own. This idea reaches its conclusion, of course, in *The Doctor's Wife* (2011), in which the TARDIS is given a body and a voice and is finally able to articulate her feelings for her 'thief'.

■ There's a throwaway suggestion here that Bessie might be similarly 'alive'. The Doctor has souped the sprightly yellow roadster up with so much Time Lord technology, perhaps it has developed a consciousness of its own, too.

The TARDIS materialises – but something's gone wrong. The Doctor's TARDIS has apparently materialised around the Master's, instead of the other way round. Jo switches on the monitor to find out where they are.

■ In this short-lived TARDIS set, the monitor screen appears within one of the roundels.

The Doctor steps outside – and finds himself in the Master's TARDIS. He steps outside of that TARDIS – and he's back in his own TARDIS.

■ "They're both inside each other," he says. Exactly the same thing happens again to these two TARDISes in *Logopolis* (1981).

The Doctor shows Jo (Katy Manning) his brand spanking new TARDIS control room.

The Master sends Krasis into his TARDIS – just as Ruth and Stuart burst in. Benton has the Master at gunpoint but, as Stuart approaches, the Master shoves him into Benton and escapes into his TARDIS.

The Master notes the presence of the Doctor's TARDIS with glee. The Master's TARDIS dematerialises. The Master switches on his monitor and gloats at his arch-enemy. When he grows bored of that, he cuts off the sound – and the Doctor tells Jo, "If the thraskin puts his fingers in his ears, it is polite to shout. That's an old Venusian proverb."

■ The Third Doctor loved Venus almost as much as he loved Earth. When he wasn't dispatching his foes with Venusian aikido ("Hai!"), he was nattering on about Venusian measurements of distance (as seen in Episode One of this story), instructing us in how to play Venusian hopscotch (*Death to the Daleks* (1974)), croon-aroon-arooning Venusian lullabies (*The Curse of Peladon* (1972)), or warning us that you should never trust a shanghorn with your perigosto stick (*The Green Death* (1973)).

Ruth, Stuart and Benton carry out a bitchy post-mortem on their attack. Outside, the Brigadier and his men are caught in a time distortion. Ruth fiddles with TOMTIT to try to release them. They activate the machine and the power starts to go wild – this time, Benton is affected. He's been turned into baby Benton!

■ Baby Benton is played by Darren Plant, who bravely stepped into the role after earlier footage of baby Nicholas Mutton was dropped.

The Doctor gets the sound working again – but now, somehow, the Doctor is speaking backwards!

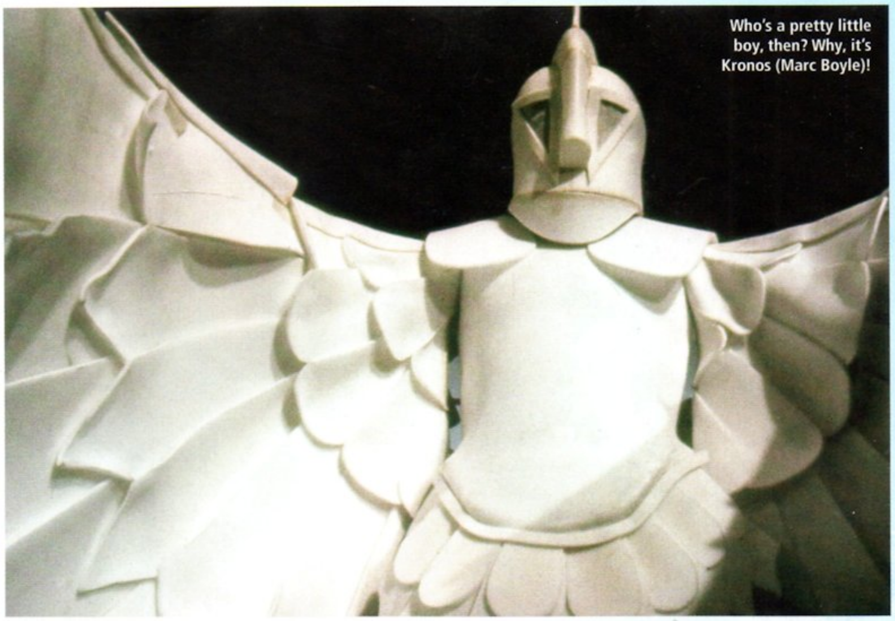
■ The Third Doctor's backwards dialogue was written phonetically in the script for Jon Pertwee to read out.

■ "He's picking up my words even before I've spoken them and feeding them back to me through the TARDIS' telepathic circuits," the Doctor explains. These are likely the same circuits which are used to help the TARDIS' occupants understand alien languages – as explained in *The End of the World* (2005). Here, the Doctor suggests that TARDISes use these circuits to talk to each other.

Finally, the Doctor decides he must confront the Master face to face. He steps out of his TARDIS and meets Krasis. The Master activates the mechanism holding the crystal and Kronos starts to appear. As Jo faints, the creature descends upon the Doctor…

■ This was to be the end of this episode as originally scripted. But when the episode was found to run too short, the following scene was added in.

Using the seal, the Master commands Kronos to return to the crystal. Jo wakes and, over the monitor, demands to know what he's done with the Doctor. The Master tells her that he's been banished to the time vortex, before activating the controls of his time machine. As his own TARDIS shakes itself free of the Doctor's, Jo's image wobbles on the screen…


Who's a pretty little boy, then? Why, it's Kronos (Marc Boyle)!

> 'The script describes Kronos' humanoid form as "a winged form of burning fire, with glowing eyes of scarlet."'

Episode Five

FIRST BROADCAST: 17 JUNE 1972

Jo wakes to the sound of the Doctor's voice. He is trapped in the time vortex but still able to communicate with her.

■ "The TARDIS is relaying my thoughts to you," he explains. Presumably, it's using those same telepathic circuits from earlier.

■ Jo can hear other whispers behind the Doctor's voice. "Those are my subconscious thoughts," he explains. "But I shouldn't listen to them too hard if I were you – I'm not all that proud of some of them." If you want an example of how troublesome the Doctor's subconscious can be, look no further than the Dream Lord in *Amy's Choice* (2010).

■ During recording, Episode Five was discovered to be running too long, so several scenes had to be cut or shortened. The first was the separation of the two TARDISes, which was shifted into the previous episode. A following scene was also cut: the shot of the spinning TARDISes would have led into a scene featuring Dalios waking from a nightmare. As he and Galleia spoke, we would have learned that he had repeatedly dreamt about Kronos returning to destroy Atlantis. Galleia would have brought him wine and tried to comfort him, before sneaking off for an illicit date with Hippias!

The Doctor tells Jo how to use the TARDIS' "extreme emergency" systems to bring him back from the vortex – and pop, there he is.

■ The sound effect accompanying the Doctor's appearance is based around the sound of his TARDIS materialising.

■ The emergency switch was added to the console specifically for this sequence.

In Atlantis, citizens have gathered outside the temple, where King Dalios prepares to listen to their concerns. Crito (Derek Murcott) announces the king. Hippias demands that Dalios invoke the power of Kronos to help improve the Atlanteans' harvests. Dalios refuses.

■ Queen Galleia is carried in on a litter, which is perfectly befitting of the actress playing the role: Hammer Horror film star Ingrid Pitt.

■ The script describes Galleia as having "tumbled night hair", as opposed to the Titian bouffant sported by Pitt in the finished story. ►

Queen Galleia (Ingrid Pitt) hears strange music.

The Master turns on the charm.

He is the Minotaur (Dave Prowse). Hear him roar!

The Doctor pleads for the Master's life. Big mistake!

"My desires are... unconventional."

'Galleia's black cat was a remarkably compliant animal, which had been provided for the recording by Animal Kingdom.'

Hedging no bets, the script also describes her as 'beautiful and sexy'.

■ In an interview in the *Radio Times* 10th anniversary *Doctor Who* Special, designer Barbara Lane discussed her approach to making the costumes for this story. "Inspiration can come from many directions," she said. "I often go round the museums or look up books before starting a design. The people the Doctor found in Atlantis were in costumes based on ancient Cretan wall paintings."

The Master arrives in Atlantis and announces himself as an emissary of the gods – and to prove his power, he reveals that Krasis is still alive. Meanwhile, the Doctor uses the time sensor to follow the Master...

■ "But you can't just take the TARDIS wherever you want, can you?" asks Jo. The Doctor once again explains that he'll be 'hitching' his TARDIS to the Master's using the signal from the time sensor. It's all a bit hand-wavy – but the Doctor would only have to wait one more story until he could fly free again, as the Time Lords will restore his knowledge of time travel in *The Three Doctors*.

The Doctor's TARDIS materialises in the courtyard, next to the Master's. The Doctor emerges – and bumps into Krasis, who immediately arrests the enemies of the Master. They are led to see Dalios, who has already discounted the Master's claims to be a divine messenger. Dalios asks Hippias to take Jo to meet the queen, while he chats to the Doctor.

■ Dalios scoffs at the Master, asking for "the latest gossip from Olympus... what of Zeus and Hera?" Olympus was the mountain home to the pantheon of ancient Greek gods, and Hera was the consort to the gods' ruler Zeus.

■ In dialogue cut from these scenes, Jo would have asked the Doctor how she could speak ancient Greek. The Doctor would have fiddled with the TARDIS console, thereby enabling her to understand the language. (This would have been more compelling evidence that the TARDIS' telepathic circuits are what help its occupants deal with the alien-language barrier.)

As her handmaiden Lakis (Susan Penhaligon) fixes up Galleia's hair, the Atlantean queen gushes over the mysterious, powerful Master. Hippias enters, and introduces Jo. Lakis leads Jo to a guest room. When Hippias has left, Galleia gives Lakis an errand: she is to go to the Master and give him a message. A single word: 'Kronos'.

■ The first actress to be cast as Lakis – Ann Michelle – was let go, and young Susan Penhaligon was brought in to replace her. Penhaligon would go on to enjoy a busy acting career, finding fame in the TV series *Bouquet of Barbed Wire* (1976). In 2014, she was reunited with Katy Manning in the stage play *Keeping up with the Joans*.

Dalios explains that he is the last man alive who can remember the true terror of Kronos. To prevent the creature's return, the Atlanteans tried to destroy the crystal, but all they were able to do was break a small fragment off it – the same fragment the Master has in his possession. Dalios begs the Doctor for help in preventing the destruction of his kingdom.

Meanwhile, Galleia greets the Master and they start to plot...

■ Galleia's black cat was a remarkably compliant specimen provided for the recording by Animal Kingdom. (Records suggest it was an Abyssinian cat, but there is no black variety within that breed, so this would seem not to be the case.)

Lakis attends to Jo as she admires her new dress. When Jo realises that Galleia and the Master are discussing Kronos, Jo cracks open the door and listens in...

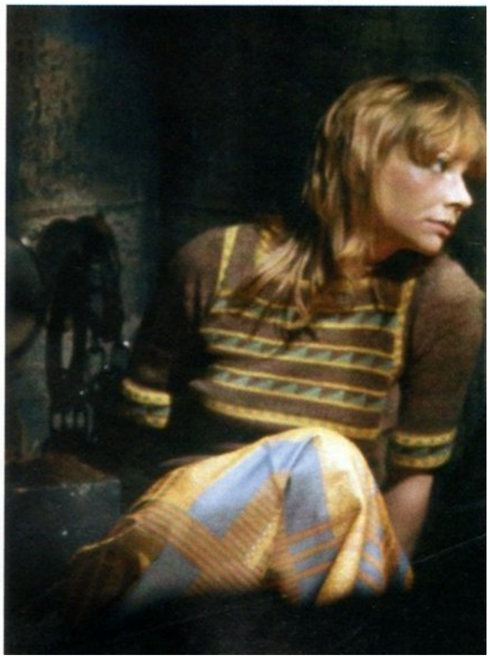
■ Again, the script goes to pains to make sure the look of the story was Cretan rather than Greek. It describes Jo here as being 'dressed as an Atlantean lady, that is, in Cretan-Minoan style (though not so frontally liberated!)'.

■ In a 1981 interview conducted by Antony Howe, president of the Australasian *Doctor Who* Fan Club, Katy Manning complained about Jo's Atlantean get-up: "I had to wear a funny costume and about ten hair pieces and assorted wigs and loose plaits. It was the heaviest headdress I've ever worn." In fact, according to that interview, *The Time Monster* as a whole was not a hit. "I was never happy with that story," she said, "or with Jo in it. I don't know why. I know it worked and it looked very good, but I just didn't quite believe it."

Galleia offers the Master access to the true crystal in exchange for the throne of Atlantis. She explains that Dalios and Krasis each have a key to the chamber beneath the temple where the crystal is held – but only Dalios can approach without being destroyed by the crystal's guardian. She suggests Hippias should be the one to face the guardian...

Meanwhile, Dalios explains the guardian's history to the Doctor.

■ "Once, he was my friend," Dalios explains. "And just as I longed for the wisdom the years alone could bring, so he craved great strength. The strength of the bull, and a long life in which to use it... Kronos, in his blind sport, gave him his desire – but not only the strength, the *head* of a bull. And so he has remained for the past 500 years or more." Dalios is talking about the Minotaur – which, in Cretan mythology, was a creature kept by King Minos in the centre of a complicated labyrinth. Minotaur-like creatures have cropped up elsewhere



in *Doctor Who*. In *The Creature from the Pit* (1979), it is revealed that the Doctor once helped Theseus and Ariadne to defeat the 'real' Minotaur. the Nimon in *The Horns of Nimon* (1979-80) were parasitic aliens who scoured whole planets for their life energy. The Second Doctor met the Minotaur - a physical manifestation of the mythical stories, anyway - in *The Mind Robber* (1968). And in *The God Complex* (2011), the Doctor meets another Minotaur, said to be from a race related to the Nimon.

■ In the script of this scene, the Doctor mentions "a legend of the days of King Minos of Crete", at which Dalios cries, "My cousin, Minos! What do you know of him?" Sadly, the Doctor is not seen to give an answer to this question.

Fearing for Hippias' life, Lakis agrees to take Jo to the king so they can warn him what the Master has planned. As Jo spots Krasis and Hippias heading off, she goes to follow them, telling Lakis to give her warning to the king.

Beneath the temple of Poseidon, Jo tries to stop Hippias from entering the labyrinth, but Krasis grabs her and shoves her in too! The door slams behind her and in the darkness, something roars...

Episode Six

FIRST BROADCAST: 24 JUNE 1972

Jo comes face to face with the Minotaur!

■ The Minotaur is played by Dave Prowse, who also played two roles that will loom large in the memories of readers of a certain age. Firstly, he was the Green Cross Man in a series of road safety adverts on TV, and then he played the body of Darth Vader in the first three *Star Wars* films, between 1977 and 1983 (the villain's voice was provided by James Earl Jones).

■ Stunt arranger Terry Walsh took Prowse's place for some of the Minotaur's action scenes.

When Lakis tells Dalios of Jo's fate, the Doctor races off into the labyrinth to save her. Hippias is way ahead of him, but as he attacks the creature, it lifts him up and throws him through a nearby mirror.

■ The mirror was constructed of a sheet of silver foil. The sound of breaking glass was added during editing.

Katy Manning and Jon Pertwee rehearse the 'daisiest daisy' scene.

The Doctor flaps his red cape and draws the Minotaur away. Then, as the Minotaur charges, he steps aside and the creature crashes through a wall – revealing the chamber containing the true crystal of Kronos.

■ The Doctor is, of course, giving his best matador performance. The Fourth Doctor will try a similar trick in *The Horns of Nimon* (1979-80), but it won't turn out so well.

The Doctor is dragged off to the courtyard to meet the new rulers of Atlantis: the Master and Galleia, before being chained up and thrown in the dungeon.

■ The Doctor seems sanguine about the Master's plan to seize the full might of Kronos' power. In an effort to raise Jo's spirits, he tells her the story of "the blackest day of my life" (though he doesn't reveal the reasons it was so black). This is one of the very first times the Doctor has opened up about his early life and home planet. He briefly recalled his family in *Tomb of the Cybermen* (1967), but that mention didn't feature anything like the detail on display here.

He speaks of being "a little boy", and of living "in a house that was perched halfway up the top of a mountain." "Behind our house," he adds, "there sat under a tree an old man, a hermit, a monk" - we will later meet this figure in the flesh, in *Planet of the Spiders*. The young Doctor saw the surrounding landscape as "all bleak and cold... a few bare rocks with some weeds sprouting from them, and some pathetic little patches of sludgy snow. It was just grey." But the old man helped the Doctor see the world in a new light: "He lifted a skeletal hand and he pointed... A flower. One of those little weeds. Just like a daisy it was. I looked at it for a moment and suddenly I saw it through his eyes. It was simply glowing with life, like a perfectly cut jewel... That was the daisiest daisy I'd ever seen... I ran down that mountain and I found that the rocks weren't grey at all, but they were red and brown and purple and gold. And those pathetic little patches of sludgy snow, they were shining white."

Such an insight into the Doctor's youth - not to mention his state of mind (when the scene is watched in full, it's hard not to read the Doctor's symptoms as something akin to depression) - had never been seen in the series before. It was a trademark of Letts' stewardship of the show to touch on elements of the Doctor's past, and even to admit his frailty (the Doctor's regeneration in *Planet of the Spiders* hinges on one of his greatest weaknesses). It is perhaps no surprise to learn that this sequence was written by Letts himself, who worked closely with Sloman throughout the writing process.

In the courtyard outside the temple, Galleia and the Master address their people. The Doctor and Jo, who are in manacles, have been brought out to watch. They tell Galleia that Dalios has died in the dungeon and, betrayed by the Master, she flips out! She orders the guards to seize him – just as Krasis throws the final switch to release Kronos from the crystal! The creature goes wild, lashing out at the Atlanteans. As lightning tears the sky, the buildings start to crumble. In the chaos, the Master grabs the crystal, kidnaps Jo and escapes in his TARDIS. Galleia releases the Doctor and he leaps into his TARDIS and follows the Master. Galleia hangs her head in sorrow as Kronos' cries fill the air. Atlantis has met its end...

■ Again. For the first time. See the box-out.

The Master handcuffs Jo to his console.

■ In the script, Jo was to be manacled to the wall of the Master's TARDIS instead.

The Master revels in his victory – until the Doctor appears on the Master's monitor. He threatens to time ram the Master's TARDIS unless he destroys the crystal...

■ Filled with frustration, the Master slams his fist down on his console, knocking the time ram warning dial a few notches closer to the danger zone. Oops!

The Master calls his bluff, and the Doctor stops before the time ram is completed. The Master laughs, pointing out that the Doctor would never harm Jo – but Jo bravely throws the dial, completing the time ram herself.

■ In the original script, with Jo chained to the wall, she would have had to flick the vital switch here with her toe.

The Doctor's and Master's TARDISes have materialised in a void. The Master is knocked out, so Jo slips away. She and the Doctor stand in the void as a huge female face fills the sky above them. It is Kronos...

■ The female manifestation of Kronos was played by Ingrid Bower, whose other credits include roles in the Robin Askwith sexcapade *Confessions of a Holiday Camp* (1977) and a 1978 TV adaptation of the children's novel *Rebecca of Sunnybrook Farm*.

Kronos agrees to send the Doctor and Jo home in their TARDIS. The Doctor begs her to let them take the Master to Earth as their prisoner – but he races into his TARDIS and escapes.

■ We won't see the Master again until *Frontier in Space* (1973).

The Doctor and Jo arrive back at the Institute.Ruth uses TOMTIT to release the Brigadier and his men from the time distortion. The Brigadier bursts into the laboratory – just as baby Benton becomes full-grown Benton, and steps out from behind the machine, naked as the day he was born.

■ Although everything's shot with an admirable neck-up tastefulness, John Levene was wearing a man-sized nappy for the recording of this scene.

■ If you enjoyed *The Time Monster*, you might like *The Quantum Archangel*. This 2001 BBC Books sequel by Craig Hinton saw the Sixth Doctor and Mel team up with an older Stuart Hyde in another battle with the Master, who was on the run from the vengeful Chronovores. And if you thought *The Time Monster* was bonkers... **DWM**

FURTHER INFO

DVD
Part of *Doctor Who: Myths and Legends* box set
COMPANY BBC Worldwide
YEAR 2010
CAT NO BBCDVD 2851
AVAILABILITY Out now

VIDEO
Part of *Doctor Who: Colony in Space/The Time Monster* tin
COMPANY BBC Video
YEAR 2001
CAT NO BBCV 7175
AVAILABILITY Deleted

BOOK
COMPANY WH Allen
YEAR 1986
BOOK NUMBER 102
AUTHOR Terrance Dicks
AVAILABILITY Out of print

THE DWM REVIEW

PLUS! A PREVIEW OF **UPCOMING RELEASES**

Remembrance of the Daleks

TALKING BOOK BBC Audio
WRITTEN BY Ben Aaronovitch
FEATURING The Seventh Doctor and Ace
READ BY Terry Molloy with Nicholas Briggs
RRP £20.00 (CD), £12.95 (download)

Originally published in 1990, Ben Aaronovitch's novelisation of his own TV *Doctor Who* story *Remembrance of the Daleks* stands as one of the best releases in the Target Books range. With the addition of Terry Molloy as reader of the novel's audiobook 25 years after it first saw print, it becomes an even more sublime experience.

The TV version of *Remembrance* is rightly considered a stone-cold classic, its novel a similar benchmark for the book range. Both versions point to a *Doctor Who* that was straining against the shackles of its TV constraints, a series that was ready to become something a little more complex. There's a detail in Aaronovitch's novel that goes beyond just what was achievable on a TV budget. The action-tinged story that sees the Doctor return to where it all began in Shoreditch, playing off two rival Dalek factions vying for the fabled Gallifreyan artefact the Hand of Omega is meat and drink to *Doctor Who*. The novel adds a depth of characterisation that stands up well today, an urgency in the prose that flies with the talents of Terry Molloy.

Molloy – the third actor to play Davros – is a gifted voice artist, his years in *The Archers* honing that skill into a precision tool. His Seventh Doctor is just Scottish enough, his Ace just the right hint of North London, every supporting character given a distinct and believable cadence. His handling of the sometimes dense prose is note perfect, action scenes rattled off with a blistering pace that never loses its sense of clarity. It's even better when Davros pops up, Molloy slipping back into a part he knows so well. Each chapter opens with an extract from a historical text, fictional and real, and there's something delightful in the notion of Davros effectively reading a passage from *Richard III*.

And then there's the sound design from Simon Power. The book provides one of the best depictions of Daleks and Dalek technology, and Powers' work here embellishes that. Motive units whirr, tactical calculations hum and click, service robots crawl over Dalek casings. The battle sequences in the final third are thrilling, full of explosions

Mistfall

AUDIO DRAMA Big Finish
WRITTEN BY Andrew Smith
STARRING Peter Davison (the Fifth Doctor), Janet Fielding (Tegan), Sarah Sutton (Nyssa), Mark Strickson (Turlough), Jemma Redgrave (Decider Lana Merrion), Nigel Carrington (Pik Solus), Emily Woodward (Fem/Citizen Arana), Paul Panting (Drell/Marshleader), Matthew Carter (Yan Fara)
RRP £14.99 (CD), £12.99 (download)

THE AUDIO ADVENTURES OF DOCTOR WHO
DOCTOR WHO
PETER DAVISON
MISTFALL
ANDREW SMITH
JANET FIELDING
MARK STRICKSON
SARAH SUTTON
BIG
FULL CAST AUDIO DRAMA

It's sometimes easier for a fresh set of eyes to spot new potential in an old monster. That's certainly true when you compare James Cameron's 1986 sequel to Ridley Scott's original 1979 film *Alien*. And it's clearly apparent from writer Andrew Smith's previous Big Finish plays – *The First Sontarans* explored the background to the Sontarans' war in a more compelling way than even Robert Holmes managed, while *Domain of the Voord* breathed life into a race of monsters that had become a running joke.

However, writing a sequel to your own story can be harder to do. Smith's *Full Circle* was one of the highlights of Tom Baker's final series of *Doctor Who*: a clever, creepy adventure that combined high-concept science-fiction with classic horror to superb effect. *Mistfall* also takes place on the planet Alzarius – a world of steaming swamps and accelerated evolution, where giant spiders and amphibious Marshmen lurk, all trapped in a pocket universe. This time, the Fifth Doctor, Tegan, Nyssa and Turlough follow Adric's calculations and land the TARDIS in E-Space, where they discover that history is about to repeat itself.

As its name suggests, *Full Circle* was about the cyclical nature of Alzarius, so perhaps it's not surprising that elements of *Mistfall* feel recycled: the crew of the Starliner conducting experiments on the Marshmen, the small, ragged band of outsiders who reject the authority of the Decider, even the scary moments of spiders or Marshmen attacking. There's no doubt Smith intended the comparisons to be made, and this play feels like a more authentic sequel than anyone else could have achieved, but what is there about it that's actually new?

For me, the most interesting character in the play is Jemma 'Kate Stewart' Redgrave's Decider Lana: a woman who lives up to her title. Decisions she made long ago are returning to haunt her, and her past really is threatening to break into the present. Smith's study of the pressures

The Exxilons

AUDIO DRAMA Big Finish
WRITTEN BY Nicholas Briggs
STARRING Tom Baker (the Fourth Doctor), Louise Jameson (Leela), John Leeson (K9), Daisy Dunlop (Trexa), Jacqueline King (Calura), Hugh Ross (Gethal), Tim Treloar (Ergu)
RRP £10.99 (CD), £8.99 (download)

The fourth series of Fourth Doctor audio plays picks up exactly where the previous one left off: with a returning monster in a script by Nicholas Briggs. It sounds like too easy an option for a series that doesn't need to play it safe – they've got Tom Baker and Louise Jameson on board, so the sky should be the limit.

But that's not quite fair: whereas *Zygon Hunt* was a sequel to a story everyone loves with a monster that everyone recognises, *The Exxilons* looks back to a much less admired episode, 1974's unfairly maligned *Death to the Daleks*, and a far less crowd-pleasing bunch of aliens.

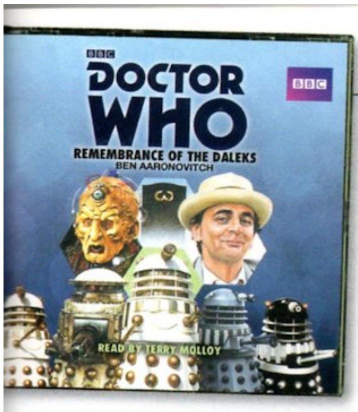
Plus, *The Exxilons* isn't a straight sequel. If anything, it's inspired more by the impressive imagery and sound design of *Death to the Daleks* than by Terry Nation's story. So much so, it's almost a shame that Big Finish wasn't bold enough to play down the links to the earlier story on the packaging as Briggs has been in the content.

The plot sees the Doctor and Leela arriving on a remote, unnamed planet and caught up in a vicious battle between the space-travelling Overseers and the native Tarls. Captured by the Tarls and taken before their king Ergu, the Doctor and Leela discover a disturbing truth behind the Overseers' interference.

At its heart, *The Exxilons* is a critique of the interference of a more developed civilisation in a developing culture, which was an implicit theme in several 1970s stories – including *Death to the Daleks* – but rarely directly tackled. However generous they might be, the Overseers are exploiting the Tarls, and destroying their way of life. Another Fourth Doctor adventure with a social conscience, this adds a frisson to what is otherwise a fairly straightforward, if briskly paced and effective play.

THE AUDIO ADVENTURES OF DOCTOR WHO
BBC
DOCTOR WHO
TOM BAKER
LOUISE JAMESON
THE EXXILONS
NICHOLAS BRIGGS
JACQUELINE KING
HUGH ROSS
JOHN LEESON
K9
BIG
FULL CAST AUDIO DRAMA

Briggs adds some other neat touches: the Doctor's facetious introduction to Ergu results in the latter calling him 'Everywhere Man'; Leela's alien physiology makes her



as Dalek fights Dalek. Amongst this busy soundscape, the familiar tones of Nicholas Briggs' Dalek voices are given a stark quality in sudden moments of calm that renders them even more terrifying than usual. Aaronovitch chooses to keep Dalek dialogue to a minimum, instead layering in a sense of character.

Remembrance of the Daleks is the best release to date from the Target Books audiobook range. It's a great novel of a great story, with a great reader. It's a joy from start to finish. **MARK WRIGHT**

---

of leadership has a real weight to it, with the empathy of experience that was lacking when he wrote *Full Circle* 35 years earlier. Lana's description of the impossible decisions a leader has to make – when even inaction is a conscious decision – and the consequences they have to live with, is direct and gripping in a way that much of the play struggles to live up to. Redgrave's performance is equal to the power of Smith's script, reminding us that while Big Finish may have flashier writers, it doesn't have many who are quite this thoughtful.

Mistfall is a more mature story than *Full Circle*; it's the work of an experienced writer looking back at what he did at the beginning of his career, and finding that his values haven't changed much. And that's rather beautiful to hear. **MATT MICHAEL**

---

susceptible to the Exxilon city's influence, and the cliffhanger neatly confounds expectations. There are also some odd choices, not least of which is Jacqueline King being unrecognisable as the American-accented Overseer Calura.

One other point to note is that these plays have now jumped from the gap between Seasons 14 and 15 to a point *during* Season 15, where K9 is an established TARDIS crew member. Although John Leeson doesn't get a vast amount to do here, he's a very welcome addition to the cast. Season 15 is surely the most unpredictable Tom Baker season, teetering between gothic horror and sci-fi comedy. Let's hope that variety will be reflected in a range that still has huge, untapped potential. **MATT MICHAEL**

The Romance of Crime & The English Way of Death

AUDIO DRAMA Big Finish
WRITTEN BY Gareth Roberts, adapted by John Dorney
STARRING Tom Baker (the Fourth Doctor), Lalla Ward (Romana), John Leeson (K9), Graham Seed (Pyerpoint), Miranda Raison (Margo/Xais), Phil Mulryne (Shom/Hogan/Ogron 6), Marcus Garvey (Frank Spiggot), Michael Troughton (Stokes), Terrence Hardiman (Stackhouse), Derek Carlyle (Orlick), Richard Braine (Percy Closed), Abigail McKern (Felicia), Annabel Mullion (Julia), Mark Bonnar (Porteus), Tim Bentinck (Colonel Radlett), Andrew Bone (Woodrow), Jane Slavin (Harriet)
RRP Each: £14.99 (CD), £12.99 (download) Box set: £45.00 (CD), £25.00 (download)

TWO FULL-CAST AUDIO ADVENTURES
SPECIAL LIMITED EDITION
BBC
DOCTOR WHO
1
THE ROMANCE OF CRIME
THE ENGLISH WAY OF DEATH
BY GARETH ROBERTS
BIG FINISH

Gareth Roberts' Fourth Doctor and Romana novels are those rarest of things: spin-offs that are better than most of the episodes they pay homage to. They're so good that when BBC Books came to look for someone to novelise Douglas Adams' *Shada*, Roberts was the obviously correct choice. And now that Big Finish has, wonderfully, reunited Tom Baker and Lalla Ward for the first time since 1981, how right it is that they should mark the momentous occasion by adapting these two extraordinary adventures, available both individually or in a limited-edition box set.

Whereas Roberts' previous *Doctor Who* books had been written for Virgin's *New Adventures* series – novels that set out to do things that the TV show could never achieve – *The Romance of Crime* was part of the *Missing Adventures* range, and designed to seamlessly slot in between old episodes. 20 years after it was published, it remains the single most perfect evocation of Season 17 of *Doctor Who*. Had Big Finish issued this audio as one of its *Lost Stories* range of previously unmade television scripts, you'd have been hard pressed to tell the difference.

The play is set on the Rock of Justice: an interstellar prison and place of execution. It's been hijacked by a set of 1950s gangsters and their hired heavies, a washed-up private eye, a pretentious artist and the resurrected essence of a mutant psychopath called Xais. Roberts delights in the juxtaposition of genres, the bathos and undercutting of clichés (such as the entirely predictable 'returning monster reveal' at the end of Part Two) that are hallmarks of Douglas Adams' work.

While *The Romance of Crime* is an outright comedy, it's a pretty brutal one: the villains have no compunction at committing gruesome murders, while the Doctor's quips are a clever façade that helps to mask his real intentions – "no-one could be as stupid as he seems," as another villain once said.

Equally, the plot is solid: Roberts has a neurotic prison warder called Margo (a great dual role for soon-to-be Sixth Doctor companion Miranda Raison) possessed by the death mask of Xais, while a sci-fi epic, a murder mystery and a gangland thriller go on in the background. Director Nicholas Briggs assembles a superb cast, including Michael Troughton as the prissy, pompous artist Menlove Stokes, and Marcus Garvey as the morose detective Frank Spiggot, pining, hopelessly, after "Angie and the kids." Plus scriptwriter John Dorney gets to make a cameo as the Ogrons – a fine addition to Big Finish's stable of returning monsters.

Whereas *The Romance of Crime* could have been made in 1979, *The English Way of Death* goes well beyond the boundaries of what would be possible for TV. Dropping brain-munching zombies and a psychotic alien smell into the genteel world of PG Wodehouse and *Mapp & Lucia*, it's a far more gruesome proposition.

Heading off to the Strand to return some long-overdue library books, the Doctor stumbles across a group of time-travelling fugitives and is reluctantly drawn into a plot to destroy the world. Romana also investigates, inadvertently making things much worse when she follows the time distortions to their source – a beach hut at the English seaside.

Featuring a female assassin in slacks, a monstrous biscuit magnate, and K9 being possessed by the will of the fragrant Zodaal, *The English Way of Death* is even more eclectic than its predecessor. Having proved his credentials with *The Romance of Crime*, here Roberts just lets rip. As such, it's much closer to his later TV work than the first book, with a more developed plot, richer characters that go beyond pastiche, and the sense of an author developing other writers' ideas, rather than paying homage to them.

The result is both wildly funny, with one-liners to die for, and prescient of today's grisly, genre-hopping books like *Pride & Prejudice & Zombies* (Roberts got there first). Like the first play, it is exceptionally well cast, with Terrence Hardiman standing out as Zodaal's biscuit-making slave.

Tom Baker's performance in both plays is as good as any he's given: he sounds energised by the material, and the moments when he flicks from expansive wit to intense, snarling fury are as shocking and effective as the "What's it for?" scene in *The Pirate Planet*.

Lalla Ward has a tough job: she's spent most of her time with Big Finish playing Romana as the wise and experienced President of the Time Lords, rather than the character at a less worldly and powerful point in her life. However, she shines, slipping into the role of the girlish aristocrat with a very definite sense of her own status, running rings around Ogrons, zombies and anyone else who crosses her.

The icing on the cake is John Leeson: standing in as Season 17's K9 for the late David Brierley, he gives a subtly different performance that respects Brierley's somewhat more camp take. And is there anyone else in the world who could succeed in giving a subtly different performance as an electronic dog?

This Fourth Doctor box set is a triumph. While not quite becoming the definitive versions of these stories – part of the joy of reading the novels comes from Roberts' descriptive passages and authorial voice – no-one else could have done a better job of adapting the material. I urge you to buy these, either separately or in the handsome, five-disc special edition (with a bonus interview disc). Like the very best *Doctor Who* stories, these are timeless. **MATT MICHAEL**

> **'Gareth Roberts delights in the juxtaposition of genres, the bathos and undercutting of clichés that are hallmarks of Douglas Adams' work.'**

Requiem for the Rocket Men

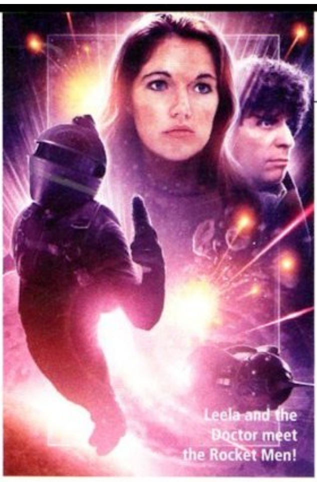
AUDIO DRAMA Big Finish
WRITTEN BY John Dorney
STARRING Tom Baker (the Fourth Doctor), Louise Jameson (Leela), John Leeson (K9), Geoffrey Beevers (the Master), Mark Frost (Shandar), Olivia Poulet (Myrren), Damian Lynch (Marshall), Pat Ruins (Oskin)
RRP £10.99 (CD), £8.99 (download)
RELEASED 31 MARCH

The Rocket Men were never intended to be anything more than a one-off threat for *The Companion Chronicles*.

"It's that slightly bizarre thing of inadvertently creating recurring villains, without actually having planned on doing that!" laughs writer John Dorney. "It's just that their stories seemed to go down well. They're a clear and obvious visual, which you can get your head round without having to have it spelled out that much. They've got an obvious physical presence, even on audio. I think they're quite a fun group to play with."

Initially designed to menace the First Doctor, the Rocket Men were a very 1960s sort of villain; a rethink was required for them to face the Fourth Doctor.

"There are various elements that I think make up a Rocket Men story, and a lot of the writing of this one was trying to work out what those were," explains John. "One of the key factors about how they'd been created initially was wanting to create something that felt of the period. It leads you to think 'If that's what they would have been like in the 1960s, we're now getting on for the late 1970s, so what's the new angle?' It was largely taking them into space. That's the period that you've got *Star Wars* and, more particularly, *Moonraker*, *Battle Beyond the Stars*, all those kinds of things, where people are just jumping on the bandwagon of *Star Wars*. It seemed to be a way of taking them differently, because it's not really a way we've seen them, and it seems almost made for them.


Leela and the Doctor meet the Rocket Men!

"The other thing we've done is tie it in with the other Rocket Men stories a bit more; chronologically, it's the last one. We figured out that they work on a mafia-type structure, and this is time to meet the big boss, effectively the king of the Rocket Men..."

They've also acquired a new partner in crime.

"Initially, the Master wasn't part of the brief," says John. "I said, 'Oh, let's just have the Master and the Rocket Men working together, that'll be fun'. The Master is so relentlessly evil, but such a charming and charismatic character – even in Geoffrey Beevers' 'fried egg face' version. Having someone who's that evil, and grandiose – and *shamelessly* evil and grandiose, really properly enjoying it – is such a huge amount of fun to write. He's a very strong antagonist for the Doctor.

"There's always something I find slightly hilarious about Master stories, particularly the ones where he's working in a team – like with the Axons, or whoever. I've always wondered how he initiates these meetings. What's the context in which he approaches people and says 'Hey, do you want to help me with this plan?' – I can't imagine what happens. So I thought, let's have a go at doing that. It's sort of the pre-meeting!"

The Entropy Plague

AUDIO READING Big Finish
WRITTEN BY Jonathan Morris
STARRING Peter Davison (the Fifth Doctor), Mark Strickson (Turlough), Sarah Sutton (Nyssa), Janet Fielding (Tegan), Catherine Skinner (Cherryanne), Pallister (Robert Duncan), John Voce (Branarack), Alistair MacKenzie (Robots)
RRP £14.99 (CD), £12.99 (download)
RELEASED 31 MARCH

The latest run of Fifth Doctor stories has thrilled its cast.

"This trilogy is one of the best that has been written for older Nyssa," says Sarah Sutton. "It feels like it's been written specially for her. I'm delighted with what they've given me."

"The brief was to tie up the E-Space thing, and get back into N-Space," writer Jonathan Morris reveals.

"But," adds its script editor, Alan Barnes, "it's less of a 'What happens next?' sort of story, more a 'What just happened?' story. We begin with the regulars attempting to come to terms with an emotionally shattering event. Then the flashbacks begin! But even if you think you know *what's* just occurred, you won't know *how* it came about. And we mean to keep you guessing, until the last moment!"

Each of the four regulars narrates an episode's worth of those flashbacks.

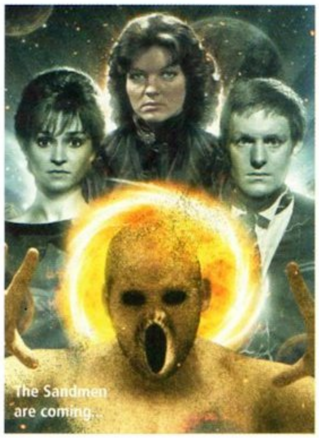
"That means you can have scenes told from different points of view at different times, and make it much more personal," observes Jonny, "because you're seeing the story from one person's point of view, and getting under their skin a bit more."

The shanty-town setting was inspired by current events. "When I was writing it, the news was full of refugees," Jonny explains. "It's a Noah's Ark moment for a whole universe. Everyone is trying to be on the last ship out, when the universe itself is dying. It's got science-fiction trappings, but it's a humanitarian crisis. It would play on Nyssa's conscience, because she sees people in need and she's selfless, she puts other people first."

The eponymous entropy plague resonates with Nyssa's background, too.

"Essentially, every story needs a monster of some sort, something creepy and memorable and idiosyncratic," says Jonny. "I was trying to come up with monsters, and the idea of entropy as a disease that makes you gradually dry out and calcify and turn to dust, and then become a monster that feeds on that, was not only quite creepy and effective, but also it tied in with Nyssa's background, because her home planet was destroyed by entropy. It becomes her particular nightmare made flesh."

The story comes to a very emotional conclusion.


The Sandmen are coming...

"That was actually straightforward to write because, writing the rest of it, I'd always had that in my mind as something I was working towards. There were certain things that really needed to be said, for the characters to gain closure. The challenge of it all was I have to make myself feel the emotion in order to write it believably. And that's a heartbreaking moment.

"Part of it was just trying, with the audios, to move *Doctor Who* into

ALL RELEASE DATES ARE SUBJECT TO CHANGE, AND ALL PRICES ARE RRP.

THE TIME-SPACE VISUALISER

Your handy guide to the *Doctor Who* DVDs, CDs, books and magazines available soon...

MARCH

THURSDAY 5

BOOK

- ***Time Trips*** [short story compilation by various authors] BBC Books £20

THURSDAY 19

MAGAZINE

- ***The Essential Doctor Who: The Master*** Panini £9.99

BBC
THE ESSENTIAL
DOCTOR WHO
THE MASTER
THE COMPLETE CASE FILE ON THE DOCTOR'S MOST DANGEROUS OPPONENT

CD - TALKING BOOK

- ***The Deadly Assassin*** by Terrance Dicks [Fourth Doctor. Read by Geoffrey Beevers] BBC Audio £20 [see p77]
- ***Corpse Marker*** by Chris Boucher [Fourth Doctor, Leela. Read by David Collings] BBC Audio £25 [see p78]

WEDNESDAY 25

MAGAZINE

- ***Doctor Who Adventures*** 363 £3.99

TUESDAY 31

CD - AUDIO DRAMA

- ***Requiem for the Rocket Men*** by John Dorney [Fourth Doctor, Leela and K9] Big Finish £10.99 [see above]
- ***Dark Eyes 4*** by John Dorney and Matt Fitton [Eighth Doctor and Liv Chenka] Big Finish £20.00 [see p26]
- ***The Entropy Plague*** by Jonathan Morris [Fifth Doctor,

The story is also the start of something big for companion Leela, played by Louise Jameson.

"When you've got someone as good as Louise in there, you want to give her something to do; you want to push her, and you want to do something big with the character. The end is hopefully going to be a surprise..." **DAN TOSTEVIN**

BUY IT BECAUSE: There's twice as much trouble for the Doctor as two of his old foes of team up – the Master and the Rocket Men...

WHAT'S IT ABOUT?

The Asteroid – notorious hideaway of the piratical Rocket Men. In need of allies, the Master has arranged to meet with Shandar, King of the Rocket Men. But the mercenaries have captured themselves a very special prisoner – his oldest enemy, the Doctor. What cunning scheme is the Doctor planning? How does it connect with Shandar's new robotic pet? And just what has happened to Leela?

---

twenty-first century storytelling, where it's much more character-based and emotional, and much more about getting the audience to feel, whereas back in the 1980s it was very action- and special-effect-oriented. It was very science-fiction, and the characters were never treated with any great depth. So there's that aspect as well. This is *Doctor Who* a bit more grown-up than usual..." **DAN TOSTEVIN**

BUY IT BECAUSE: It's the final chapter in the E-Space trilogy – told in an unusual way...

WHAT'S IT ABOUT?

A Great Darkness is spreading over E-Space. Entropy increases. In search of a last exit to anywhere, the TARDIS arrives on the power-less planet of Apollyon, where the scientist Pallister guards the only way out – a mysterious portal. But he's not the only menace on Apollyon. The Sandmen are coming – creatures that live on the life force; that live on death...

The Deadly Assassin

TALKING BOOK BBC Audio
WRITTEN BY Terrance Dicks
FEATURING The Fourth Doctor
READ BY Geoffrey Beevers
RRP £20.00 (CD)
RELEASED 19 MARCH

The Master wasn't always as pretty as Missy...

Since AudioGO's demise in 2013, the *Doctor Who* audiobooks have found a new home.

"The company basically just collapsed, and all of the publishing just stopped," recalls Michael Stevens, formerly of AudioGO, and now the range editor at the new BBC Audio. "The upshot of it was that all rights in BBC-related titles reverted to BBC Worldwide. There was a little period of time where nothing happened, but then last June, publishing resumed for BBC audio titles.

"The set-up now is that BBC Worldwide is the publisher, and the titles are distributed by Random House. It's exclusively BBC radio and TV titles, so everything is broadcast – there are no original readings being made for BBC Audio at the moment – but *Doctor Who* is the exception, and that started publishing again in December last year. There are two ranges publishing at the moment, and one is the classic Target novelisations of the TV stories from 1963 to 1989."

So far, there have been three Target releases since the revival – one brand new recording (February's *Remembrance of the Daleks*), along with *Carnival of Monsters* and *Full Circle*, which "had been recorded in the last few months of AudioGO," Michael explains. "There's one other title which there's loads and loads of speculation over, which is *An Unearthly Child*. At the moment it is a rights situation which is preventing that from being published."

Instead, the range is taking the Fourth Doctor to Gallifrey...

"I was keen to do *The Deadly Assassin*," Michael enthuses of the book based on the 1976 serial. "This adventure was the first time we'd been introduced to Time Lord society at this level. It's a very well-written novelisation by Terrance Dicks, and although, when you look at the paperback, it's not one of the longest novelisations, it's actually very detailed.

"The detail that he puts into the society, and the characters of the Time Lords, is really good. Relationships and little back stories that you couldn't pick up on, on TV – simply because they weren't there. Terrance Dicks adds loads of stuff about the different houses that the Time Lords come from – they're all from different chapters, and they all wear different robes, and that gets explained in the book; he puts a bit of flesh on the bones. That's interesting with Terrance – even when he's being economical, he does it with such style and attention to little detail, that his books make great readings."

The listening experience will be as rich and immersive as it was before the range's hiatus.

"Geoffrey Beevers is an absolutely superb reader," Michael smiles, "and I'm delighted that Simon Power, who did the sound design on all the Target readings under AudioGO, has continued. He's just an absolute marvel, because every book, he comes up with something new – I'm always amazed. The books are in very safe hands with him..." **DAN TOSTEVIN**

BUY IT BECAUSE: It introduces Time Lord mythology that would influence the series forevermore.

> **"Terrance Dicks adds detail. There's loads of stuff about the different houses that the Time Lords come from..."**

WHAT'S IT ABOUT?

The Doctor is summoned to Gallifrey, the home of the Time Lords, where his ghastly hallucinations of the President's assassination seem to turn into reality. In a battle of minds, the Doctor faces a nightmare world created by the Master...

Tegan, Nyssa and Turlough]
Big Finish £14.99 [see above]

AUDIO READING

- ***Time Tunnel*** by Nigel Fairs [Third Doctor, Jo and the Brigadier. Read by Katy Manning] Big Finish £2.99 [see p78]

APRIL

THURSDAY 2

MAGAZINE

- **DWM 485** Panini £4.99

THURSDAY 16

MAGAZINE

- **DWM Special – The Art of Doctor Who** Panini £5.99

CD - TALKING BOOK

- ***Frontios*** by Christopher H Bidmead [Fifth Doctor, Tegan and Turlough. Read by the author] BBC Audio £20
- ***The Roundheads*** by Mark Gatiss [Second Doctor, Ben and Polly. Read by Anneke Wills] BBC Audio £25

WEDNESDAY 22

MAGAZINE

- ***Doctor Who Adventures*** **364** £3.99

DOCTOR WHO
JAGO & LITEFOOT

THURSDAY 30

CD - AUDIO DRAMA

- ***Death Match*** by Matt Fitton [Fourth Doctor, Leela and K9] Big Finish £10.99
- ***The Defectors*** by Nicholas Briggs [Seventh Doctor, Jo Grant and Mike Yates] Big Finish £14.99
- ***Jago & Litefoot Series Nine*** by Jonathan Morris, Justin Richards and Simon Barnard & Paul Morris [Jago and Litefoot] Big Finish £30

WHERE TO BUY BIG FINISH RELEASES

Visit *bigfinish.com* or email *sales@bigfinish.com* Alternatively, phone the credit card hotline on 01628 824102, or send a cheque payable to Big Finish Productions to PO Box 3787, Maidenhead, Berks, SL6 3TF.

COMING SOON...

Corpse Marker

TALKING BOOK BBC Audio
WRITTEN BY Chris Boucher
FEATURING The Fourth Doctor and Leela
READ BY David Collings
RRP £25.00 (CD)
RELEASED 19 MARCH

The second *Doctor Who* range to return at the new BBC Audio is unabridged readings of original novels. Having already resumed with some new Twelfth Doctor adventures – "there were three novels published by BBC Books at the end of last year," range editor Michael Stevens explains, "and we've done audio readings of them" – the range is, for the first time, delving beyond the current TV tie-ins.

"There's a backlist of original BBC Books novels," Michael points out, "of which *Corpse Marker* is one. We're sort of cherry-picking some of those titles to do as unabridged audio."

Corpse Marker, originally published as part of the long-running 'Past Doctor Adventures' in 1999, was reissued in last year's 'Monster Collection'.

"BBC Books has been selecting titles to come out again," nods Michael, "and I thought, 'Actually, I would love to see if there is an audience there for longer readings, that feature the earlier Doctors'. I'm really looking forward to finding out whether there is an appeal for them."

Why start with this one in particular?

"It's exciting, because it was written by one of the original TV writers, it's a sequel to a TV adventure [1977's *The Robots of Death*], and we had the opportunity of having David Collings, who was in *Robots of Death* on TV, reading it," Michael smiles. "He's an absolutely fantastic reader. He's got a very measured, quiet tone; almost sinister – I'm really pleased with the way that's sounding."

These books were aimed at an older audience than more recent releases.

"It is probably one of the darkest and most adult of all the *Doctor Who* books that we've done to date, I think, simply because it is the first one we've taken from that range," Michael admits. "There are some really dark, adult themes in *Corpse Marker*, which are handled very nicely. I don't think there's anything that would upset younger readers, it's just that there are hints of more grown-up things going on in the background. So it is different. It's not knockabout fun. Particularly the way David Collings reads it – it reminded me of listening to a John le Carré thriller, or something like that.

The 'Robots of Death' are on another killing spree!

"Chris Boucher recreates the whole scenario of a human population that's being menaced by robots that really were never supposed to kill, but somehow it's been made possible that they can. I think what's exciting is that he takes it one step further, because you get to learn exactly how the robots are being reengineered, and there's a bit of pseudoscience about what changes are introduced to their circuitry to enable them to override the prime directive of not harming humans. You get to understand what's going on inside the robot's own brain, the conflicts that it causes within them. As with any book, you get the chance to just go into things in more detail than you can in a TV serial..."
DAN TOSTEVIN

BUY IT BECAUSE: It's a direct follow-up to an all-time classic.

WHAT'S IT ABOUT?

The Doctor and Leela arrive on the planet Kaldor, where they find a society dependent on obedient robots. But they have faced these robots before, on a huge Sandminer in the Kaldor desert, and know they are not always harmless servants. Unless the Doctor and Leela can stop them, they will destroy the world...

Time Tunnel

AUDIO READING Big Finish
WRITTEN BY Nigel Fairs
FEATURING The Third Doctor, Jo Grant, the Brigadier and Captain Mike Yates
READ BY Katy Manning
RRP £2.99 (download only)
RELEASED 31 MARCH

With his first story for the new *Short Trips* series, writer Nigel Fairs is revisiting his favourite Doctor.

"The Third Doctor was 'my Doctor'," Nigel recalls. "I used to pretend to do Venusian karate in the playground and called my bicycle Bessie! To me, Matt Smith is the only Doctor to have come anywhere close in my affections since, although, of course, they've all been wonderful in their own way."

Time Tunnel also features Jo Grant and the Brigadier, with the bonds between the trio coming to the fore. What defines those enduringly popular relationships?

"It sounds corny, but I think it's love," Nigel suggests. "I was lucky enough to know Nick Courtney [who played the Brig] quite well, and he, Katy [Manning, who played Jo], and Richard [Franklin, who played Yates] have all said the same thing. You know what it feels like to have a job where you look forward to seeing your colleagues every day, even if a little bit of office politics or an unresponsive audience or a troop of anti-matter jelly creatures get in the way? That's what it's like. There's a moment I'm rather pleased with in this when the Brig tries to protect Jo from the horrifying sight of 200 corpses but she, being the brave soul that she is, insists that she's okay with it. So he sends Mike Yates with her. I like that.

"I was chatting to Katy Manning at a birthday party recently and she said some lovely things about my script, which pleased me no end! We both agreed that we love the way that Jo grew from young girl who failed her O Levels to a woman capable of resisting the Master's hypnosis over the years. And you really believed that she loved the Doctor. That scene at the end of *The Green Death* [1973] is utterly beautiful; heartbreakingly understated and genuine. Similarly, that scene in *The Sarah Jane Adventures* [*Death of the Doctor*, 2010]... I actually believed that Matt Smith and Pertwee were the same man, with a different face."

Nigel's affection for the Third Doctor's era isn't the only aspect of this story rooted in his childhood; the eponymous tunnel was inspired by a real place.

"I used to catch a train to school through Clayton Tunnel down in Sussex," he explains. "It has a castle-like folly over the tunnel mouth which always intrigued me. Couple that with the scene in *The Railway Children* where they get trapped in the tunnel, and there we have it!"

Time Tunnel is a mind-bending mystery which makes the most of its short length.

"I've spent the last five or six years writing murder mysteries for my theatre company – I'm about to pen my fiftieth – so I've got very used to the 'mystery' format, working out when and how to reveal which clues," Nigel explains. "So I suppose I approached *Time Tunnel* in the same way: starting with the final revelation and working backwards! The specified word count just meant that the clues came at a slightly different rate.

"I love short stories, both in literature and in dramatic form, as, if they're well written, they're easily digestible. Also, this format is *ideal* for audio – which is why I've loved working on *The Companion Chronicles*, *Dark Shadows*, and *Blake's 7* for Big Finish; it gives us a lovely insight into the character of the narrator as well as an opportunity to 'paint a picture' that sometimes eludes even the greatest sound designers."
DAN TOSTEVIN

Jo Grant, doing her very best to be brave.

"There's a moment I'm pleased with – when the Brig tries to protect Jo from the horrifying sight of 200 corpses..."

BUY IT BECAUSE: It's a character piece built around a puzzle...

WHAT'S IT ABOUT?

Reports are coming in to UNIT of trains emerging from a railway tunnel in Sussex, their passengers and drivers dead. The Doctor elects to drive a train through the tunnel himself, but when he emerges Jo sees to her horror that he is covered in ice...

WHO ONE

For all things Doctor Who since 1989!

44 High Street, Ryde, Isle of Wight PO33 2RE
Tel: 01983 564455 **Email:** sales@whoone.co.uk **Web:** www.whoone.co.uk
Open: Tues to Sat 9.30am to 4.30pm
Cheques/Postal Orders Payable to Who One Ltd

Virgin Reprints - All new!

Awakening	£2.99
Aztecs	£5.00
Battlefield	£12.00
Carnival of Monsters	£3.50
Castrovalva	£2.50
Caves of Androzani	£5.00
Curse of Fenric	£2.50
Curse of Peladon	£2.99
Daleks	£2.99
Daleks Masterplan 1: Mission to the Unknown	£30.00
Daleks Masterplan 2: Mutation of Time	£5.00
Day of the Daleks	£3.50
Delta and the Bannermen	£2.99
Dominators	£2.50
Dragonfire	£2.99
Enemy of the World	£3.50
Face of Evil	£8.00
Four to Doomsday	£2.50
Ghost Light	£2.50
Greatest Show in the Galaxy	£2.99
Kinda	£2.99
Krotons	£2.50
Leisure Hive	£3.50
Logopolis	£2.99
Masque of Mandragora	£2.99
Massacre	£2.99
Mawdryn Undead	£2.99
Monster of Peladon	£2.99
Nightmare Fair	£7.00
Paradise Towers	£2.50
Pyramids of Mars	£15.00
Robot	£2.99
Robots of Death	£5.00
Silurians	£8.00
Silver Nemesis	£5.00
Smugglers	£6.00
Survival	£2.50
Talons of Weng-Chiang	£5.00
Terror of the Zygons	£3.50
Three Doctors	£5.00
Time and the Rani	£5.00
Time Meddler	£2.99
Time Warrior	£3.50
Twin Dilemma	£2.99
Vengeance on Varos	£5.00
Visitation	£2.99
War Games	£2.50
Warriors of the Deep	£5.00

p&p: 1 = £1.25 Extras = 50p extra

Any 5 for £12.99 incl p&p
(Only those at £2.50, £2.99 & £3.50)

TARDIS Rucksack
£22.99 + £4.50 p&p

8 Piece Ceramic Coaster Set
£19.99 + £3.50 p&p

5 Model Corgi Giftbox
£34.99 + £3.50 p&p

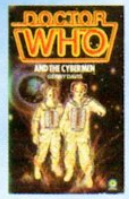
TARDIS Ceramic Cookie Jar (No Cookies)
£24.99 + £3.50 p&p

3D Dalek Mug
£14.99 + £3.50 p&p

4 Electronic Moving Daleks. Glide on Sound Waves
£8.99 + £3.50 p&p each

Dalek or TARDIS A3 Size Tin Plaques
£7.99 + £3.50 p&p each

Target Novelisations - All new!



Androids of Tara	£5.00
Ark in Space	£5.00
Armageddon Factor	£2.49
Carnival of Monsters	£10.00
Castrovalva	£2.49
Claws of Axos	£10.00
Creature from the Pit	£2.49
Cybermen	£2.49
Dalek Invasion of Earth	£5.00
Dinosaur Invasion	£2.49
Enemy of the World	£4.00
Face of Evil	£2.49
Frontios	£2.49
Full-Circle	£5.00
Galaxy Four	£2.49
Green Death	£2.49
Gunfighters	£3.00
Hand of Fear	£2.49
Horns of Nimon	£2.49
Image of the Fendahl	£5.00
Invasion	£2.49
Invisible Enemy	£2.49
Leisure Hive	£2.49
Marco Polo	£2.49
Meglos	£2.49
Mission to Magnus	£2.49
Monster of Peladon	£4.00
Mutants	£2.49
Myth Makers	£2.49
Nightmare of Eden	£6.00
Power of Kroll	£2.49
Ribos Operation	£2.49
Robots of Death	£5.00
Seeds of Doom	£2.49
Sensorites	£2.49
Sontaran Experiment	£2.49
Space War	£2.49
Sunmakers	£2.49
Tenth Planet	£2.49
Time Warrior	£2.49
Time-Flight	£2.49
Timelash	£2.49
Twin Dilemma	£2.49
Two Doctors	£8.00
Vengeance on Varos	£5.00
Visitation	£2.49
Warriors of the Deep	£2.49

p&p: 1 = £1.25 Extras = 50p extra

Any 5 for £9.99 incl p&p
(Only those at £2.49)

Target Hardbacks - Near Mint Condition
Awakening, Frontios, Mind of Evil, Timelash & Twin Dilemma
£15 + £2 p&p each

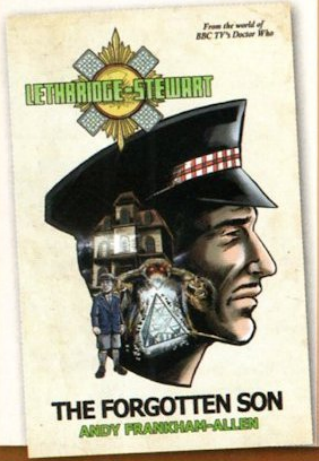
Prices correct at time of going to press. Postage is for the UK Only.

PRIZES TO BE WON!

Enter this month's competitions for the chance to win the latest *Doctor Who* CDs and books!

WIN! LETHBRIDGE-STEWART THE FORGOTTEN SON!

The Forgotten Son by Andy Frankham-Allen launches a brand new series of novels called *Lethbridge-Stewart* – new adventures starring the man who would go on to become one the Doctor's closest allies.



After the events of *The Web of Fear*, Colonel Lethbridge-Stewart has a mammoth task ahead of him, getting London back to normal. He also has his engagement to think about! Meanwhile in the small Cornish village of Bledoe, a man is haunted by the memory of an accident from some 30 years ago...

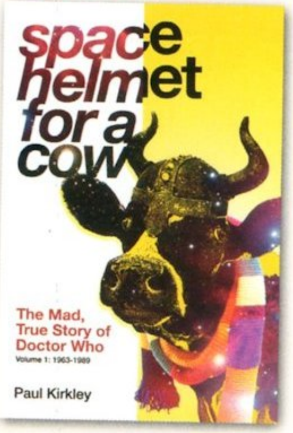
The Forgotten Son is out this month from *www.candy-jar.co.uk* priced £8.99 plus p&p. However, thanks to Candy Jar Books, we have **FIVE** copies of the book to give to readers who can answer this question:

Who played Lethbridge-Stewart on television?

A Nicholas Courtney
B Tom Courtenay
C Courtney Pine

Phone* **09011 542 221** (51p per call) and leave your details to enter, or post your entry to the address below, starting with: "FIVE ROUNDS RAPID!"

WIN! SPACE HELMET FOR A COW BOOK!


space helmet for a cow
The Mad, True Story of Doctor Who
Volume 1: 1963-1989
Paul Kirkley

In *Space Helmet for a Cow*, writer Paul Kirkley provides a sweeping, wry look at the behind-the-scenes story of *Doctor Who* – the greatest TV show ever made, and frequently also the most insane.

Paul's book tells the story of how a bunch of very clever, dedicated (and sometimes crazy) people made *Doctor Who* happen – often against seemingly insuperable odds. It's a story of triumph and tragedy, tears and tantrums, and an awful lot of men called Donald.

Space Helmet for a Cow is available this month from Mad Norweigan Press at *www.madnorwegian.com* priced $14.95 (US dollars). We have **FIVE** copies to give away if you can answer this question:

In which story does the Doctor mention bovine headwear?

A *The Time Meddler*
B *The Time Fiddler*
C *The Time Dabbler*

Phone* **09011 542 222** (51p per call) and leave your details to enter, or post your entry to the address below, starting with the fashion statement: "I SHOULD LIKE A HAT LIKE THAT."

WIN! CORPSE MARKER CD!

The Fourth Doctor and Leela encounter old enemies in *Corpse Marker*, the latest audiobook of a vintage *Doctor Who* novel from BBC Audio.

The Doctor and Leela land on Kaldor, a planet dependent on the servile robots the travellers once encountered on a Sandminder in the Kaldor desert – robots that were altered and went on a murder spree. On Kaldor, somebody is eliminating the survivors of the Sandminer and developing a deadlier wave of robots. If the Doctor and Leela can't stop them, the entire planet will be destroyed.

Written by Chris Boucher as a sequel to his original television story *The Robots of Death*, *Corpse Marker* is read by David Collings (who appeared in the TV story as Poul) and is out to buy from BBC Audio on 19 March, priced £25.00 on CD. Thanks to BBC Audio, we have **FIVE** copies to give away if you can answer this robotically themed question:

What was the name of the evil robotics genius from the 1977 television story *The Robots of Death*?

A Taren Capel
B Gordon Tipple
C Corporal Bell

Phone* **09011 542 223** to enter (51p per call) and leave your details to enter, or post your entry to the address below, starting with: "I HEARD A CRY!"

BBC
DOCTOR WHO
CHRIS BOUCHER
CORPSE MARKER
READ BY DAVID COLLINGS
BBC

WIN! THE DEADLY ASSASSIN TALKING BOOK!

BBC Audio continues its range of unabridged readings of *Doctor Who* Target Books with this month's *The Deadly Assassin* by Terrance Dicks.

Now travelling alone, the Fourth Doctor is summoned by the Time Lords to return to Gallifrey, where he finds danger, corruption and an old enemy lurking in the shadows. When the President is assassinated, the Doctor is the prime suspect, and he soon finds himself in the nightmare world of the Matrix, battling a sinister agent of his greatest foe: the Master!

Doctor Who and the Deadly Assassin is written by Terrance Dicks and read by one-time TV Master Geoffrey Beevers. It's available to buy from 19 March, priced £20.00 on CD, but thanks to BBC Audio, we have **FIVE** copies to give away to readers who can answer this question:

Which Gallifreyan Castellan aided the Doctor in this story?

BBC
DOCTOR WHO
AND THE DEADLY ASSASSIN
TERRANCE DICKS
READ BY GEOFFREY BEEVERS
BBC

A Castellan Spandrell
B Castellan Bandril
C Castellan Maxil

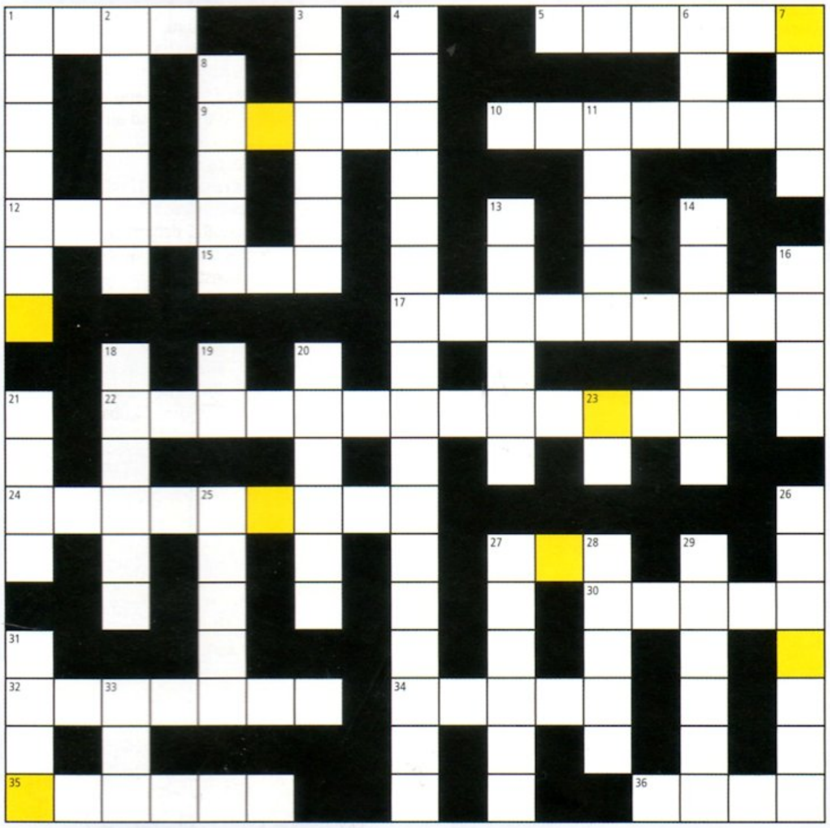
Phone* **09011 542 224** to enter (51p per call) and leave your details to enter, or post your entry to the address below, starting with: "DO AS I SAY, COORDINATOR, OR YOU'LL GET THE SAME!"

HOW TO ENTER

***BY PHONE:** Call the phone number on your chosen competition, and give your answer, name and address. BT calls cost 51p per call. Cost from other networks may be higher. Always ask the bill payer before calling. Competition lines open on Thursday 5 March 2015 and close at midnight on Wednesday 1 April 2015. Service Provider: Spoke, 0333 202 3390 **BY POST:** Send to **Doctor Who Magazine** 483, PO Box 503, Leicester, LE94 0AD. Write your answer and details on a postcard OR the back of a stuck-down envelope ONLY please (sorry, but sealed envelopes containing entries for one or several competitions will not be opened), to reach us by 4 April 2015. **TERMS AND CONDITIONS:** Competitions are not open to employees of **Doctor Who Magazine**, printers and anyone else connected with the printers and their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. No responsibility can be accepted for postal entries that are lost or damaged. **DWM** will not enter into any correspondence. Winners' names will be available on request.

Crossword

Do you know the Day of Darkness from the Day of Reckoning? Then why not try this puzzle?



ACROSS

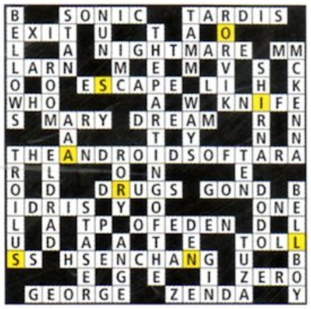
1 (and 22 Across) One of the 700 Wonders of the Universe (4,2,3,8)
5 Bat expert who knew his stuff (6)
9 (and 6 Down) The Greatest Fan in the Galaxy (5,3)
10 How Joanna described Saphadin (7)
12 She built the De-Mat gun (5)
15 ___ of Mine (3)
17 The Usurians (3,6)
22 See 1 Across
24 Omega's domain (5,4)
27 Gesture unappreciated by the Twelfth Doctor (3)
30 Companion planned to replace Ace (5)
32 Think Tank scientist (7)
34 (and 29 Down) Prolific director of photography (5,6)
35 Mongol warlord (6)
36 IMC employee (4)

DOWN

1 Earl _______ - played astronaut Glyn Williams (7)
2 The Eleventh Doctor's jackets (6)
3 Galaxy named by the Tenth Doctor (6)
4 It was claimed that it would change what it meant to be human: The - (7,10)
6 See 9 Across
7 She was a member of the expedition to 1&22 Across (4)
8 Donna Noble said Nerys had two (5)
11 Lady Isobel MacLeish's maid (5)
13 Queen of Zanak (6)
14 The Eleventh Doctor claimed he had a degree in the making of this (6)
16 One of the cities where the Ice Warriors sent seed pods (4)
18 A companion of the Doctor (6)
19 Production code of *The Dominators* (1,1)
20 ______ Run (6)
21 (and 27 Down) Director of *The Pandorica Opens/The Big Bang* and *The Impossible Astronaut/Day of the Moon* (4,6)
23 Production code of *The Ice Warriors* (1,1)
25 Weapon carried by Leela (5)
26 ______ *in Easy Stages* - a book owned by the Fourth Doctor (7)
27 See 21 Down
28 Joseph _____ - politician murdered by the Slitheen (5)
29 See 34 Across
31 Peter Capaldi, for example (4)
33 Time ___ - a book Adric referenced in *The Keeper of Traken* (3)

ANSWERS NEXT ISSUE

LAST ISSUE'S SOLUTION



LAST ISSUE'S PRIZE WORD: RASSILON

WIN!

DARK EYES 4

The latest audio adventures of the Eighth Doctor reach an epic climax in *Dark Eyes 4*, starring Paul McGann as the Doctor, Nicola Walker as Liv Chenka and Alex Macqueen as the Master. This box set contains four brand new, full-cast adventures – *A Life in the Day* by John Dorney; *The Monster of Montmartre* by Matt Fitton; *Master of the Daleks* by John Dorney; and *Eye of Darkness* by Matt Fitton.

Following their battles with the Master, the Doctor and Liv continue their adventures, travelling to post-World War I London; tackling a terrifying creature on the streets of Paris; and encountering the Master once again, who has now forged an alliance with the Dalek Time Controller. Before the Doctor's trials are over, a hero will make the ultimate sacrifice…

DOCTOR WHO
BIG FINISH
DARK EYES 4

Dark Eyes 4 is available this month from *www.bigfinish.com*, priced £20 for both CD box set and digital download, and we have **FIVE** copes to give away to readers who can rearrange the letters in the yellow squares to form the name of an actor who appeared with the Tenth and Eleventh Doctors.

Phone* **09011 542 232** (51p per call).
Or you can post your answer to the address on the opposite page, starting with this: "WHAT'S HAPPENED TO YOUR EYES? THEY'RE TURNING BLACK!"

BT calls cost 51p per call. Cost from other networks may be higher. Always ask the bill payer before calling. Competition lines open on Thursday 5 March and close at midnight on Wednesday 1 April 2015. Service Provider: Spoke, 0333 202 3390. For full terms and conditions see opposite page. Postal entries must reach us by 4 April 2015.

WOTCHA!

The page that doesn't like anything blue or salacious or suggestive, because it's not that type of page.

BY THE WATCHER

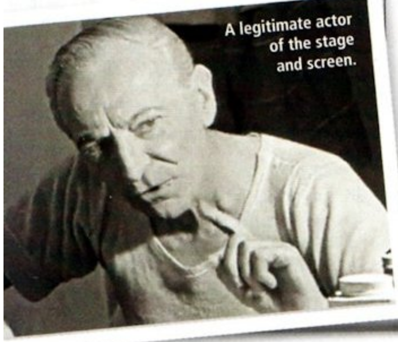
A History of Doctor Who in 100 Objects...

#55

WILLIAM HARTNELL'S GRAMOPHONE

You could have knocked me down with a Heather. I refer, of course, to the miraculous unearthing last month of a 16-minute excerpt from William Hartnell's appearance on *Desert Island Discs*, aired just a few days before filming began for *The Myth Makers* back in the summer of 1965, and lost in space ever since.

Readers outside the UK won't be particularly familiar with *Desert Island Discs*, so a few words of explanation are in order: every week a distinguished guest (an actor, writer, athlete, musician, academic, politician – all of human life is here) is invited to choose eight pieces of music which would sustain them if shipwrecked on an imaginary desert island, and between the tracks they discuss their life and career. It's a simple format, but they're often the best: *Desert Island Discs* began in 1942 and is still going strong today, making it Britain's longest-running radio show. Over the decades there have been countless castaways with a *Doctor Who* connection, from Douglas Adams and Mark Gatiss to Jon Pertwee and David Tennant.



A legitimate actor of the stage and screen.

Paul Robeson.

What makes this latest find so special for us is that William Hartnell is someone whose own speaking voice has been all but lost to posterity. He died too long ago to have ever appeared in a behind-the-scenes documentary about *Doctor Who*, still less to have contributed to a DVD extra. We never had the chance to push him onto a convention stage to answer probing questions about Verity Lambert, Max Adrian and venom grubs. Until recently, we had not the tiniest shred of real-life, behind-the-scenes Billy to go on. Instead, armed with his impressive body of work and the occasionally conflicting recollections of his former colleagues, we found it possible to construct in our imaginations a version of William Hartnell which we considered to be more or less accurate. How disconcerting, then, and yet how welcome – how wonderfully, jarringly strange – to discover that we didn't quite get it right after all.

Eighteen months ago we didn't have a single recording of William Hartnell being himself; now we have two. The first to turn up was a TV spot filmed in the actor's dressing room during the final week of a short-lived theatre tour which followed his departure from *Doctor Who* in 1966. Since this remarkable snippet surfaced on the DVD of *The Tenth Planet*, analysis has tended to concentrate on how grumpy he is, impatiently batting away questions about Daleks and panto, and testily insisting that he's "a legitimate character actor". Personally, I don't find Hartnell's mood the most interesting or significant feature of the interview. By all accounts the *Puss in Boots* tour was a shabby affair both on and off stage, and it's hardly surprising that, by its final week, it had tested to breaking point the patience of an actor who was accustomed to better. No, what I find altogether more arresting is how sharp Hartnell is, how bright and intelligent those eyes are, how shrewd and articulate his replies. It's a world away from the lost, doddering soul which folklore would have us believe he had become by the end of 1966.

Spool back a year to the *Desert Island Discs* interview, and the same point hits home. It's wonderful to hear Hartnell sounding so quick and vital and clever. It's grand to hear him speaking with such pride of *The Way Ahead*, *Yangtse Incident* and *This Sporting Life*. It's fascinating to hear him, even more so than in the TV spot, adopting that outrageous upper-crust accent – a reminder that Hartnell was of a generation when most working-class actors, indeed most working-class anyones, felt compelled to 'posh up' in public.

Above all, how interesting it is to consider Hartnell's choices of music, and to hear him showering such sensitive and lavish praise on the African-American singer and civil rights activist Paul Robeson ("He's completely in harmony with the whole of nature... liquid poetry"), and the Jewish violin virtuoso Yehudi Menuhin ("I just love this man – I think he's a great genius and I love his music, I love his conducting, anything about him"): glowing endorsements which seem to run counter to certain well-established tales about William Hartnell. Taken at the flood, it's all quite unexpected and bracing. It challenges our assumptions about a complex man, and it forces us to interrogate them afresh. And that, I think, is a very good thing.

IN A NUTSHELL: One day, I shall come back. Yes, I shall come back.

RADIO 4 TOP TEN

- SKART THE WEEK
- IN OUR TIMELASH
- BRAIN OF LYTTON
- BOK AT BEDTIME
- DESERT ISLAND DASKS
- WOTAN'S HOUR
- VOORD OF MOUTH
- HAL THE ARCHERS
- THE VURAL MAZE
- GUARDOLIER'S QUESTION TIME

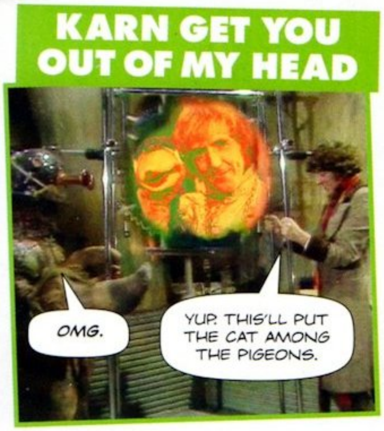
THE Six Faces OF DELUSION

Hartnell chose Louis Armstrong, Tennant chose The Proclaimers, Pertwee chose an Indonesian lullaby... those are all true. But which five of these are genuine Desert Island Discs, and which one is a piece of flotsam?

Answer revealed at the bottom of the page.

1. When *The Curse of Fenric* guest star Dinsdale Landen appeared on *Desert Island Discs*, his choices included Fauré's *Requiem* – as heard on Miss Hardaker's gramophone.
2. Landen's *Fenric* co-star Nicholas Parsons chose *Aquarius* from the musical *Hair*, as quoted by Jo Grant in *The Dæmons*.
3. *City of Death* guest star John Cleese chose a piece by Stanley Myers, who composed the incidental score for *The Reign of Terror*.
4. Eminent scientist Dr Jacob Bronowski chose the theme music from his BBC series *The Ascent of Man*, composed by *Doctor Who* legend Dudley Simpson.
5. *Delta and the Bannermen* guest star Hugh Lloyd chose the hymn *He Who Would Valiant Be*, as heard in *The Family of Blood*.
6. The current Archbishop of Canterbury, the Most Reverend Justin Welby, chose *The Lion Sleeps Tonight*, as heard in *Rise of the Cybermen*.

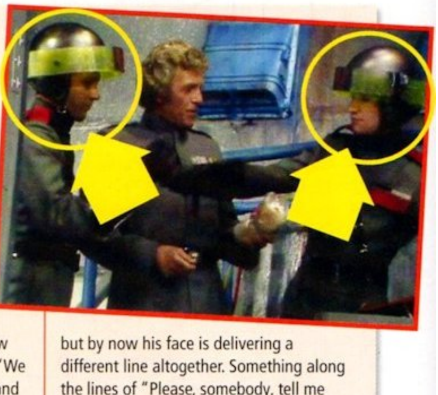
KARN GET YOU OUT OF MY HEAD



OMG.
YUP. THIS'LL PUT THE CAT AMONG THE PIGEONS.

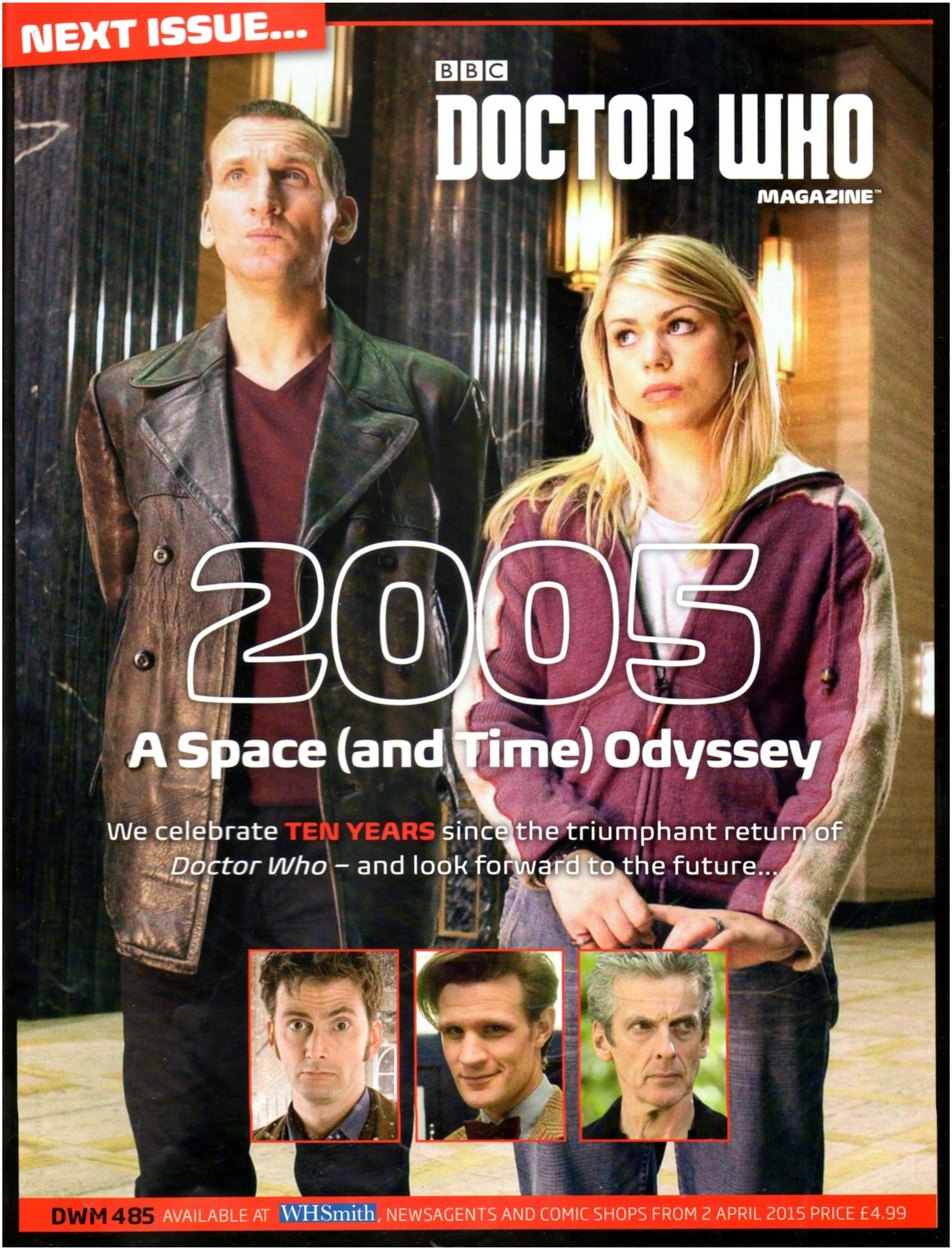
SUPPORTING ARTISTS of the month

Forgive me for trotting out the old 'back to *Frontios*' gag – but, believe it or not, we're on our third visit. This time around we're at 19:31 in Part Three, as Brazen musters his orderlies for an expedition into the caves. "That weapon's no good for tunnel work, Jensen," he barks. "Oh, and I'll take the rations." Alas, for reasons which are doubtless bound up in the tricky business of keeping Peter Gilmore centre-screen between two extras on a punishingly narrow gantry, Brazen's line is magnificently upstaged by an intricate game of pass-the-parcel. Things get off to a promising start with the surrendering of Jensen's weapon, but then our hapless orderly gets confused and offers Brazen his rations before being asked for them. As Gilmore resignedly takes the prop, the other orderly reaches right across him with Jensen's replacement weapon, before snatching the rations officiously from Gilmore's hand as if taking them directly from his fellow minion. Gilmore gamely soldiers on – "We are going to be privileged to sit down and eat with Plantagenet on our return!" – but by now his face is delivering a different line altogether. Something along the lines of "Please, somebody, tell me we're going for a re-take."



ANSWERS: It's The Master in *Terror of the Autons* on the Time-Space Visualiser. **The Six Faces of Delusion:** Number 4 can be tossed overboard: Dudley Simpson did indeed compose the theme music for *The Ascent of Man*, but it failed to make Dr Bronowski's shortlist. The other five are all true (although, in the interests of full disclosure, we should point out that the Archbishop's wimoweh of choice was the 1961 version by The Tokens, and not the 1982 Tight Fit cover favoured by Cybus Industries).

NEXT ISSUE...



BBC

DOCTOR WHO

MAGAZINE™

2005

A Space (and Time) Odyssey

We celebrate **TEN YEARS** since the triumphant return of *Doctor Who* – and look forward to the future...

DWM 485 AVAILABLE AT WHSmith, NEWSAGENTS AND COMIC SHOPS FROM 2 APRIL 2015 PRICE £4.99

BIG FINISH WE LOVE STORIES

BRAND NEW AUDIO ADVENTURES IN TIME AND SPACE

BBC

DOCTOR WHO

DARK EYES 4

IT'S THE ENDGAME. TRUTHS WILL BE REVEALED, AND A HERO WILL MAKE THE ULTIMATE SACRIFICE...

FIVE-DISC BOX SET AVAILABLE ON CD OR DOWNLOAD!

STARRING **PAUL McGANN** AS THE DOCTOR, **ALEX MACQUEEN** AS THE MASTER AND **NICOLA WALKER** AS LIV CHENKA

OUT MARCH 2015

WWW.BIGFINISH.COM @BIGFINISH THEBIGFINISH

BBC

BBC, DOCTOR WHO (word marks, logos and devices), TARDIS (word marks and devices) and Daleks are trade marks of the British Broadcasting Corporation and are used under licence. BBC logo © BBC 1996. Doctor Who logo © BBC 2012. Licensed by BBC Worldwide. Daleks © The estate of Terry Nation and used under licence. Sontarans created by Robert Holmes and used under licence.